

# Developing an electronic resource for Kwaito Music in the Further Education and Training (FET) band (Grades 10- 12)

By

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## ABSTRACT

Kwaito music, pronounced either as kwhy-toh, or quite-oh, is an indigenous South African music style which came into existence after the apartheid era was abolished. It was created by the black South African youth at the time when everyone was looking forward to embrace the new South Africa as well as a new music style.

The people in the Gauteng ghetto/townships called it KWAITO after the Afrikaans isicamtho (slang) word “kwai” which means “good” or “hot.” It also stems from the Afrikaans word ‘kwaai’ meaning “angry.” It can also mean that “the guys are hot.”

Kwaito is a distinctly home-grown music style, reflecting life in South Africa in the local languages and urban slang. It also has its own style of dancing, speaking, dress code and performing. It includes kwaito genres ranging from guz (meaning to show a sign of affection for your fellow human beings) d’gong (meaning “out of control”) and isgubhu “drum” to swaito (an improved term for kwaito). The music is basically dance music and the lyrics are in many cases unsubstantial or even non-sensible for example in the kwaito artist, Mandoza’s song, Godoba, the words “Cyborg/Move your skeleton” are being repeated throughout the song. Kwaito is normally not sung, but chanted or spoken rhythmically over the music.

Kwaito music has a very high impact on many young people’s lives because many young kwaito music artists have become very rich almost overnight. Black youth see the kwaito trend as a way out of their poor existence within the townships/ghettos.

This study aims to divert the focus from the kwaito lifestyle (clothing, glamour, materialism) and instead concentrates on the musical aspects thereof. Many classically trained musicians and music teachers frown upon the kwaito music style and regard it as being senseless, unsophisticated and of a lower quality than the popular music that they are used to listening to.

As with all other South African music styles such as mbaqanga, kwela, Afrikaans music, township jazz, Kwaito music is introduced into the secondary school subject music curriculum for grades 10 – 12.

Many schools in South Africa have installed computer laboratories for effective teaching and learning to take place. Schools also have music keyboard laboratories where learners are taught to compose electronic computer music. In view of the fact that almost all learners are computer literate the author has designed this electronic resource with lesson plans for teachers to be used in the secondary school on kwaito music specifically.

One lesson plan is an example where kwaito music is notated and used in a four part harmony exercise.

This resource is not geared towards the marketing of kwaito as a music style but is geared to make it substantial to be used as lesson material for secondary school subject music.

A further aim is to sensitise the more musically educated ear to the musical qualities of the kwaito music style because in many cases it is being ignored by both learners and educators.

This study is based on literature studies, empirical study. A website on kwaito music is designed and developed which contains information on the history of kwaito, the cultural democracy of kwaito, various artists, recording and marketing thereof. Sample lesson plans are also developed as part of the resource.



## OPSOMMING

Kwaito musiek, uitgespreek as kwy-toh of kwaai-toh, is 'n inheemse Suid-Afrikaanse musiekstyl wat na die apartheid era tot stand gekom het. Dit was deur die swart Suid Afrikaanse jeug geskep in die tyd toe almal daarna uitgesien het na 'n nuwe Suid Afrika sowel as 'n nuwe musiekstyl.

Mense in die agter-geblewe gemeenskappe (ghettos) van Gauteng het hierdie musiekstyl KWAITO genoem afgelei van die Afrikaans "isicamtho" (gemengde tale) woord 'kwai' wat 'goed' of 'warm' beteken. Dit hou ook verband met die Afrikaanse woord 'kwaai' wat 'kwaad' beteken. Daar word ook geïnsinueer dat 'die ouens goed of warm voorkom.'

Kwaito is 'n kenmerkende plaaslike musiekstyl wat die alledaagse bestaanslewe in Suid Afrika deur middel van plaaslike tale en stedelike spreektaal weerspieël. Dit het sy eie dansstyl, manier van praat, kleres-modes en verhoog optredes. Dit sluit kwaito style soos Guz (wat beteken om vir jou medemens om te gee), D'gong (om buite beheer te wees), isigubhu (trom) en Swaito ('n verbeterde vorm van kwaito) in. Die musiek is basies dansmusiek en die lirieke is baie keer oppervlakkig of dit maak in sommige gevalle selfs nie sin nie soos byvoorbeeld in die kwaito kunstenaar, Mandoza, se lied *Godoba*, word die woorde '*Cyborg, beweeg jou geraamte*' aanhoudend herhaal. Kwaito word gewoonlik nie gesing nie, maar ge'rap' wat beteken dat die woorde ritmies met klankbegeleiding gesê word.

Kwaito het 'n baie groot invloed op baie jongmense se lewens aangesien heelwat van die jong kwaito kunstenaars feitlik oornag baie beroemd en skatryk geword het. Die jeug dit as 'n uitweg beskou om hulself uit hul ellende en armoede te verhef.

Die doel van hierdie studie is om die fokus vanaf die kwaito leefstyl (kleredrag, glans en materialisme) te skuif en liever op die musikale aspekte daarvan te konsentreer. Heelwat musikante en musiek onderwysers wat in klassieke musiek geskool is, stel nie in hierdie musiekstyl belang nie omdat hulle dit as sinneloos, ongesofistikeerd en van 'n lae gehalte as die bekende populêre musiek beskou.

Kwaito musiek is net soos alle ander Suid-Afrikaanse musiekstyle soos mbaqanga, kwela, Afrikaanse musiek, Afrika jazz by die vakmusiek leerplan vir sekondêre skole, ingesluit vir grade 10 – 12.

Heelwat skole het rekenaar laboratoriums geïnstalleer om effektiewe onderrig en leer te verskaf. Verskeie skole het selfs musiek klavierbord laboratoriums waar leerders geleer word om elektroniese rekenaarmusiek te komponeer. Weens die feit dat amper alle leerders rekenaar geletterd is, het die skrywer hierdie elektroniese kwaito hulpbron met lesplanne vir sekondêre skool musiekonderwysers ontwikkel.

Een lesplan is 'n voorbeeld waar kwaito musiek genoteer is en in 'n vierstemmige harmonie oefening gebruik word.

Hierdie hulpbron is geensins daarop gemik om kwaito as 'n musiekstyl te bemark nie, maar om dit substantief te maak as lesmateriaal vir sekondere skool gebruik.

'n Verdere doel is om die musikale oor vir kwaito klank sensitief te maak aangesien dit baie kere deur beide leerkragte en leerders geignoreer word.

Hierdie studie is gebaseer op literatuurstudies en empiriese studie. 'n Webblad is ontwikkel wat inligting oor die geskiedenis van kwaito, die kulturele demokrasie van kwaito, verskeie kunstenaars, asook die klankopnames en bemarking daarvan. Lesplanvoorbeelde is ook ontwikkel as deel van die hulpbron.

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## CHAPTER 1 - INTRODUCTION

### 1.1 BACKGROUND TO THE STUDY

The researcher started music lessons at the age of nine. Music always formed a central part of her daily activities. The researcher is a trained music teacher from 1978 and has been teaching music in the Secondary and Primary schools and Teacher Training College level. It goes without saying that the researcher is very passionate about music teaching and for all learners to receive some form of music teaching as a compulsory activity within the school.

When we sing a song or play a melody on a musical instrument there are always people who listen to it. We also share our feelings and emotions when we make music, which can have either a pleasant or sad effect on people. In many ways music is a tool through which messages are communicated. These messages on the other hand can either be received favourably or it could be ignored by people. Music is a very personal experience, therefore each individual person responds differently to it.

Just like drama, visual art and dance, music is an art form which can express the intellectual, emotional and spiritual aspects of human experience in a significant way. Music does not only have the ability to express, but can also have an impact on these above-mentioned aspects of human experience.

Farlow, (2010:1) suggests that music therapy utilizes music "for the purpose of restoring, maintaining and improving emotional, physical, physiological and spiritual health and well-being". Music Therapy is the prescribed use of music and musical interventions.

Music is used in therapy sessions as in Music Therapy hence the calming, soothing and healing effect which it could have on a patient. Music has the power to unite groups and to mobilise community involvement towards the improvement of the quality of life, social healing and affirmation of human dignity. (South Africa. Department of Basic Education, 2002:15)

For many people (including the author), the aesthetic value of music is the main attraction to this art form

## **1.2 MOTIVATION FOR THIS STUDY**

Kwaito music, pronounced 'kwy-toh' or 'quite-oh,' is a truly indigenous, home grown South African music style that was started after the release of President Nelson Mandela. It originated when the youth became tired of toy-toying, which was a dominant form of resistance, during the apartheid era. This music style was supposed to bring hope to the new South Africa after the apartheid era. To the youth, kwaito music was a new vehicle of freedom through which they could express their feelings of oppression. The song 'Don't call me a Kaffir' by Arthur Mafokate, is about white people using the derogatory word for a black person. This song was released after the apartheid era but it would never have been allowed on the radio stations during the above-mentioned period (worldlingo, n d). With this new kwaito music style a kwaito culture in terms of lifestyle, dress, dance, music performance and marketing evolved. Gold was the new symbol of success and upward mobility from the ghetto (impoverished, neglected, disadvantaged residential area of a city) to somewhere better through the production of kwaito music.

Kwaito music has a very high impact on many young people's lives. This study aims to divert their focus from the consumer impact (clothing, glamour, materialism). Instead it attempts to contribute to a debate on the musical content within the content of the draft curriculum statement. Many classically trained musicians and music teachers frown upon the kwaito music style and regard it as being senseless, unsophisticated and of a lower quality than the popular music which they are used to listening to.

In the new South Africa we have multicultural classes where learners of all race and cultural groups are together in the same class. All music stimuli and how we respond to it is of a cultural nature and therefore it serves a different function for separate groups of people. This function or meaning which music has for separate groups of people will depend on whether they have heard the music before or not at all. The term "cultural" could mean a whole civilization or groups of individuals (Lundin,



1967). The possibility therefore could be that certain cultural groups will embrace kwaito music because it is constantly listened to within their cultural groups, while other cultures are never exposed to this style of music within their respective homes. The youth from these other cultural groups will be exposed to it via the media, or their peers, or within the classroom.

Teachers also have disadvantaged learners in their classes. Culturally disadvantaged learners could be part of an ethnic minority, from a broken home, have poor health, have a low level of self-esteem or aspiration and difficult circumstances which could cause him/her to be unsuccessful at school and even become a social problem. We must be aware that culturally disadvantaged learners come from all race groups, cultural groups and areas (Hoffer, 1973: 33-47). Learners who come from these disadvantaged groups often have very little or no extra mural activities e.g. club soccer, rugby, ballet classes, martial arts etc. to pursue after school. Music has the most value for them because they can listen to it on the radio or watch music videos on television. They inevitably see the "rag to riches" phenomenon of music artists/performers which motivate them to actively and seriously pay attention to music lessons in school. Teachers could use this as an advantage in the music class. The same phenomenon is evident within the kwaito culture where talented youth acquired upward mobility going from poor to becoming very rich through the kwaito music industry. The teachers should be aware and sensitive to the valuable ethnic music background from which some of these culturally disadvantaged learners originate.

Kwaito music is popular among the South African youth today and it is the music which they listen to. Youth of all race groups and cultural backgrounds enjoy kwaito music simply because they are regularly exposed to it. When we hear a music style, it will either appeal to you or not. If the music does not appeal to you and you hear it constantly, your ear gets used to it if you are frequently in the same environment. Young adolescents are always current with the latest music which their peers listen to and they normally conform to the music style of the peer groups.

Teachers need to be aware thereof and should expose learners to kwaito music in the classroom in order for them to become sensitive to different kinds of South

African indigenous music. It would create an atmosphere of respect for the various cultural groups within the school.

Like kwela, mbaqanga and township jazz, kwaito has the same status as these above-mentioned indigenous South African music styles therefore all learners in the classroom should be exposed to and introduced to the analysis and production of kwaito music.

In view of the fact that kwaito music is not always taken seriously, the researcher aims to compile an electronic resource and lesson plans to normalise the implementation and education of the kwaito music style in the music classroom. The compilers of the subject music curriculum have borne in mind that the new South African classrooms are now multi-cultural and multi-racial. All music genres and especially South African music now feature in the subject music curriculum.

The researcher quotes the various educational documents in which specifically kwaito music and all other South African music genres and styles are prescribed for the secondary schools.

#### **1.2.1 Draft National Curriculum Statement, (NCS) 28 October 2002. Grades 10 - 12**

Previously in the 28 October 2002 Draft National Curriculum Statement, (NCS) Grades 10 – 12 (schools), the aims of subject music were set out under the headings “Purpose” and “Scope” in the above-mentioned document. Reference was made to incorporate Black South African Popular Music into the syllabus for secondary school learners.

The following are taken from the above-mentioned document from the headings “Purpose” and “Scope.”

- To create and ensure an appreciation and respect for South Africa's cultural diversity and diverse musical practices.
- To promote the right to own artistic expression choosing a variety of musical styles and available resources to create an environment where learners' love for music making is stimulated.



- To affirm own and national heritage by creating opportunities for learners to participate in the performance and research of indigenous musical practices.
- Critical reflection: involving research, analysis, evaluation and communication of information about musical practices within historical and cultural contexts.
- Introduction to the music industry, organization, practices and rights.
- To develop the foundation of entrepreneurial skills and attitudes which encourage a culture of becoming self-employed.
- To equip learners with skills to make effective use of music technology for creative processes.
- Music technology: the use of technology in the performance and creation of music.

### **1.2.2 Qualifications and Assessment Policy Framework Grades 10 – 12 (General) 2003**

In the Qualifications and Assessment Policy Framework Grades 10 – 12 (General), 2003, of the Department of Education, outcomes – based education aims for all learners to, (and the author quotes from the document), 'reach their maximum learning potential. OBE encourages a learner-centered and activity-based approach to education.'

The critical, developmental and learning outcomes for grades 10 – 12 quoted by the author from the National Curriculum Statement specifically applicable to this study, are as follows:

#### **(a) Critical outcomes**

- (i) Work effectively with others as members of a team, group, organization and community.
- (ii) Collect, analyze, organize and critically evaluate information
- (iii) Organize and manage themselves and their activities responsibly and effectively.

#### **(b) Developmental outcomes**

- (i) Reflect on and explore a variety of strategies to learn more effectively
- (ii) Be culturally and aesthetically sensitive across a range of social contexts.

- (iii) Explore education and career opportunities
- (iv) Develop entrepreneurial opportunities

(c) What is a Learning Outcome?

A learning outcome is a statement of an intended result of learning and teaching. It describes knowledge, skills and values that learners should acquire by the end of the Further Education and Training band. Learning Outcomes are packed into subjects.

The following learning outcomes are prescribed for Subject Music.

- (i) LO1 - Music Performance and Presentation: The learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultural and historical contexts.
- (ii) LO2 -Improvisation, Arrangement and Composition: The learner is able to apply musical knowledge, skills and technology to communicate musical ideas, using own and existing ideas in a variety of styles and contexts.
- (iii) LO4 - Critical Reflection: The learner is able to respond critically to music by researching, reviewing, appraising and participating in African and global musical processes, practices and products in their historical, cultural, socio-economic and other contexts.

(d) What is an Assessment Standard?

Assessment Standards are criteria that collectively provide evidence of what a learner should know and be able to demonstrate at a specific grade. They embody the knowledge, skills and values required to achieve the Learning Outcomes. Assessment Standards within each Learning Outcome collectively show how conceptual progression occurs from grade to grade.

### **1.2.3 National Curriculum Statement (October 2007) Grades 10 - 12**

In the final National Curriculum Statement (October 2007), black South African popular music is an integral part of the subject music syllabus in the secondary school. Kwaito, township jazz, hip-hop are a few of the music styles which are prescribed in the National Curriculum Statement (2007) for music in the secondary school. (South Africa. Department of Basic Education, 2007:26)



By mentioning the following subject matter from the syllabi for grades 11 and 12 music, the researcher would like to point out the relevance of the research topic.

In the grade 11 syllabus, subject music, under the section “South African Styles,” learners are expected to do one of the following topics. The researcher quotes from the NCS syllabus:

- Hip-Hop – South African Hip-Hop style, relationship to kwaito
- Rhythm and Blues/African Jazz – South African Township Jazz

(South Africa. Department of Basic Education, 2007:32)

In grade 12, under the section of South African Artists in popular music, the following kwaito artist is listed.

- Mandoza – Define the style and name four characteristics of the style. Mention a relevant hit or album (South Africa. Department of Basic Education, 2007:34).

Under the section of South African Traditional Music, learners are expected to do kwaito. In both grades 11 and 12 learners are expected to study the characteristics of music within a social, historical and cultural context. The compositional techniques and how composers and performers utilize these techniques (South Africa. Department of Basic Education, 2007:32).

The Department of Basic Education in the Republic of South Africa has released guidelines to schools for the Grade 12 Practical Assessment Tasks 2011. Practical Assessment Task 6 is labeled Music Knowledge: Research Assignment: South African Music. Learners are required to write an essay of 1000 – 1500 words on an established South African composer or performing artist. The format, guidelines and assessment rubric is set out for the teacher and learner in the document. The learner could choose a kwaito performing artist or any other South African Music artist for this above-mentioned essay (South Africa. Department of Basic Education, 2007:33).

#### **1.2.4 Curriculum and Assessment Policy Statement (CAPS) 2011**

In the latest Final Draft of the Curriculum and Assessment Policy Statement (CAPS) 2012, the following specific aims are set out for Music Studies learners (Grades 10 – 12)

- Develop skills in performance.
- Develop technique (playing (an) instrument(s) alone and in a group).
- Understand the concept of improvisation.
- Develop basic competency in arranging and composing fragments of music
- Develop music literacy (notation)
- Develop awareness of the history of various musical traditions.
- Develop appreciation for various styles of music.
- Build up knowledge of African/Indian music.

(South Africa. Department of Basic Education, 2011:6)

Under the teaching plan – Topic 3 – Technology – the content/concepts/skills are as follows:

Working with technology

- Computer software and application
- Setting up equipment and systems
- Sound equipment
- Recording of sound (composition and arrangement)

(South Africa. Department of Basic Education, 2011:8)

Under Topic 4 – General Music Knowledge – the content/concepts/skills are as follows:

- History
  - (i) Baroque
  - (ii) African indigenous music (Chordophones)
- Form: identifying form/structure
  - (i) Classical
  - (ii) Jazz, rock and pop (blues, AABA)

(iii) African indigenous music (call and response; repetition)

The process for the teaching of musical styles must be linked to the general characteristics of the society of that period (South Africa. Department of Basic Education, 2011:8).

Further Education and Training (FET) Phase Music curriculum: Grades 10, 11 and 12. For grades 10, 11 and 12 the following Technology content/concepts/skills are required from the learner:

Arranging: Learners will be using music software and internet programs to record and arrange music

- Arranging songs for group activities

Composition

- Composing songs with specific issues in mind
- Creating backing tracks

Practical (Technology)

- Recording of sound (using computers to record composition/arrangement)
- Studying differing notation systems

(South Africa. Department of Basic Education, 2011:15)

For grades 10 - 12 General music knowledge, learners are expected to read, listen to and analyze various compositions from different cultures, styles and representative composers. In grade 12 under History of Music, the focus is on iconic composers.

- South African: marabi, kwela, bubblegum, kwaito, house

Form in music: Identifying form/structure in any music examples – to include binary, ternary, rondo and sonata forms (South Africa. Department of Basic Education, 2011:8).



The above-mentioned National Curriculum Statements for Subject Music (FET: grades 10 – 12) serve as motivation for the researcher to develop an electronic resource for kwaito music.

### **1.3 AIM OF THE STUDY**

In light of the fact that no detailed kwaito resource with lesson plans exist for educational purposes, the researcher aims to create one especially for secondary school learners in the FET band.

The kwaito music style has not been analysed musically as yet with regard to music elements, music structure, etc. Music learners will be able to analyse a kwaito music song of Tkzee with regard to harmony (chords) and form/structure.

Learners are required to make use of music technology in the music class as stated in the prescribed syllabus. They can therefore notate existing kwaito songs and compose their own when studying different notation systems. Learners could compose their own kwaito songs and make backing tracks with the help of the music teacher or even in collaboration with a kwaito artist if possible. This aim is not geared towards the marketing of kwaito as a music style but instead it focuses towards a study of the intuitiveness and craftsmanship thereof.

### **1.4 THE ELECTRONIC RESOURCE**

The question can be asked whether an electronic resource exists for a study of the kwaito music genre.

There are many websites available on the internet of kwaito songs of various kwaito artists but no lesson plans and music analysis are available.

There are no educational tools for educators to use in the music classroom for teaching purposes.

A website on kwaito music (thekwaitoclassroom) will serve as an electronic resource for music learners in Further Education and Training (FET) (Grades 10 – 12). The use of Music Technology by the learners will also be covered as stipulated in the Subject Music curriculum.

The following questions could be asked about the classically trained music teacher and the kwaito music style.

- Are the music teachers analysing kwaito music with the learners or are they merely just adhering to the minimum requirements as set out in the subject music syllabus?
- Is it a challenge for many classically trained music teachers as their ears are not always sensitised to the kwaito music style?
- Do music teachers opt to teach the kwaito music style as there is a list of different South African Popular Music styles from which to choose?
- Do teachers choose the music style which they feel comfortable with, or for which they have resources readily available to use in the classroom?
- Are music teachers equipped to deal with multicultural music education of which kwaito is an integral part?

This resource is geared to assist the music teacher with the teaching of kwaito music. The author is conscious of the fact that technology is not available in certain schools. If the school is equipped with a music keyboard laboratory learners will immediately have an improved interest in music seeing that the new generation of learners has embraced technology. They will be in a position to take the music home and complete homework and assignments. The self-esteem of the learners will be more positive, as they will be more motivated and creative. Each learner can work at his/her own pace. Learners can share their compositions with their peers as they tend to compose in their own specific style. The resource will focus on the history of kwaito, artists, musical form and analysis, cultural democracy, recording and marketing.

## **1.5 RESEARCH DESIGN FOR THIS STUDY**

It should be noted that this study is a literature review of various writings and online documents relating to the study.

- Kwaito songs
- Kwaito websites and text as displayed in the list of references

Quantitative research with a focus group of subject music teachers was carried out to determine if there is a need for an electronic resource for kwaito music.



Representative references will be used to establish a theoretical base for research such as:

- (1) Crow, B. 2001, Erlmann, V. 1999, Griffin, M. 2002 Khumalo, J. 1999, Vygotsky, L.S. 1978, and other references.
- (2) The National Curriculum Statement - Music - 2003 and 2007
- (3) Qualifications and Assessment Policy Framework Grades 10 – 12 (General) 2003
- (4) Curriculum and Assessment Policy Statement (CAPS) 2012 – GRADES 10, 11 & 12

## **1.6 CHAPTER OUTLINE**

### **1.6.1 Chapter 1 – Introduction**

In this chapter the motivation for such a study as well as the aim of the study are mentioned by the researcher.

### **1.6.2 Chapter 2 – Literature Review**

The thinking and learning processes of the young adolescent in the Further Education and Training Band will be discussed. Background information on the kwaito music style regarding the history, the musical features and characteristics, as well as the recording and performance will be discussed in this chapter.

### **1.6.3 Chapter 3 – Technical, Teaching and Learning Strategies**

The structural layout of a keyboard laboratory for e-learning to take place will be discussed in this chapter.

### **1.6.4 Chapter 4 – Research Methodology and Data Analysis**

In this chapter the data received from a focus group of subject music teachers in Gauteng is recorded and analyzed. This data is needed to determine whether subject music teachers could make use of and benefit from a kwaito music resource as a teaching tool.

### **1.6.5 Chapter 5 – Summary, Recommendations and Conclusion**

### **1.6.6 Bibliography**

### **1.6.7 Addendum**

- Kwaito music resource - kwaito website - thekwaitoclassroom.
- Notation of kwaito songs

## **CHAPTER 2 - LITERATURE REVIEW**

### **2.1 INTRODUCTION**

This chapter underpins the requirements needed for subject music according to the NCS 2007 document and the latest Curriculum and Assessment Policy Statement (CAPS) document.

A review of multicultural education and multicultural music education in particular will be given especially focusing on how the adolescent learns during the Further Education and Training (FET) phase.

An outlay of the kwaito music style with regard to its origin, the history, the construction of the music, the performance and the recording thereof will follow.

### **2.2 MULTICULTURAL EDUCATION and MULTICULTURAL MUSIC EDUCATION**

According to the current NCS (National Curriculum Statement) 2007 document, Black South African Popular music is more represented in the subject music syllabus than in the past.

Our classrooms consist of many cultures and the educational curriculum is adapted to include and embrace all cultural groups in South Africa.

#### **2.2.1 Multicultural Education**

'Multicultural Education often describes effects of co-existence of diverse groups in a shared social system.' It also refers to a social ideal: 'A policy of support for exchange among different groups of people to enrich all while respecting and preserving the integrity of each' (Elliott, 1990:151, citing Pratte, 1979:141).

Learners come from diverse social environments and communication happens through the use of language which is basically and primarily social by nature. The thought processes of the child depend on the social surroundings from which the child originates and the teaching methods and strategies are very important for all learners to benefit from. An ideal learning environment is where there is group participation and verbal interaction so that learners can reflect on their experiences



and have sound educational arguments on the learning matter taught. If learners are given the opportunity to do research on a selected topic of inquiry within the parameters of a topic for their grade, valuable information could be retrieved to be shared with the other members of the class (Piaget - Vygotsky, 1996).

### **2.2.2 Multicultural Music Education**

In the multicultural music education class all learners in the group have a culturally rich musical background from which the teacher can draw. This huge bank of music experiences within the class should be shared with all learners to enable them to have a broad music base. Some learners are experts or become experts in a particular music style like for example jazz, African pop, kwaito, classical music, hip-hop etc. because they are exposed to the genre on a regular basis or they grow up within such a social milieu.

Teachers should be aware of the developmental stage, interests and abilities of the learners. Learners between the ages 16 to 18yrs have a new sense of identity and have the ability to think in an abstract and complex way. They are also able to reflect and evaluate themselves, their existing values and those of the world at large. They establish their own belief systems (NCS 2007).

## **2.3 THE ZONE OF PROXIMAL DEVELOPMENT**

Vygotsky defines *the zone of proximal development* as 'the distance between a child's actual developmental level as determined by independent problem solving and the potential development as determined through problem solving under the guidance of adults or in collaboration with more knowledgeable others' (Vygotsky, 1978:86). All knowledgeable others may also be a teacher, a parent, an older sibling or peer.

According to Erik Erikson adolescent (12 – 18 yrs) development depends on what we as individuals do. Life becomes more complex and learners are in the process of finding their own identity, creating their own philosophy of life, they struggle with social relationships and moral issues. Their most important relationships are therefore with their peers to support them during this journey (Harder: n d).

Learners therefore learn from their peers as long their peers are more knowledgeable in the particular work or topic. Learners between ages 16 and 18yrs are generally very impressionable and are very open to new ideas, especially to new music styles. From this perspective, learners will take an interest in and would like to learn more about South African indigenous music especially within the context of group work where they learn from their knowledgeable peers.

Kwaito music is a truly indigenous black South African music style and therefore there would be more knowledgeable and more experienced peers in this above-mentioned music style within the music class. Valuable knowledge can be drawn from them both on the part of the teacher and other learners in the music class. Teachers should be open and willing to embrace black South African indigenous music as they are not all comfortable with, schooled in and experienced in teaching in the kwaito genre. All learners should be made sensitive to all indigenous South African music.

## **2.4 CURRICULUM AND ASSESSMENT POLICY STATEMENT (CAPS) – AN INTERPRETATION**

It is pleasing to see that under Topic 3 the content includes music from all cultural backgrounds together with Western Art music, jazz music and indigenous African music. The teacher should ensure that all learners are introduced to the music of all cultural groups in the class. It is obvious that everyone has his/her music preference but we must have respect for and appreciate other music styles.

The music syllabus requires the learners to make use of music technology and be knowledgeable about entrepreneurial abilities, copyright and sound recording (as set out in the curriculum requirements in chapter 1) which is quite relevant today. This makes it possible for learners to pursue different careers in music after grade 12 because presently fewer learners will be able to enrol for a Bachelor of Music (B Mus) degree at a university with the lowered music requirement from Grade 7 to Grade 5 for matriculation as stipulated in the latest Curriculum & Assessment Policy Statement Music 2012 (CAPS). According to the CAPS document, learners can start subject music in grade 10 without formal previous music learning and acquire the grade 5 music level during the matriculation year. This is what the researcher regards as fast tracking on the part of the teacher seeing that essentially the learner



will have to do two music grades per year. This is almost undo-able as it will require lots of talent, dedication, discipline, hard work and commitment from the learner as music is only one of the seven subjects to pass in grade 12. The researcher experienced a six year music developmental period from beginner's level to reach grade 5 with the equivalent theoretical examinations. One year per music grade was necessary for the required thorough preparation and consolidation of the work required for the level and definitely not six months.

The researcher's interpretation of the CAPS document is that the Department of Education is creating an opportunity for more learners to do subject music within the FET Band (grades 10, 11 & 12) who previously could not because in the past learners had to have at least grade 2 music to be able to take music as a subject in grade 8 in secondary school.

The curriculum is more inclusive and diverse in the sense that the music of all cultural groups is included. Learners can consider embarking on careers in sound engineering, studio production etc by acquiring the necessary training at Further Education and Training (FET) Colleges. The cultural demography within the music careers environment is also changing rapidly in comparison to what it was in the apartheid past.

All subject music classrooms should ideally be fitted with keyboard laboratories to enable the learners to receive music technology lessons. The use of different music software packages within the classroom will ensure that all learners get exposure to all music styles including South African popular music. In the music technology class Vygotsky's cognitive developmental theory, the zone of proximal development could be very relevant as learners love to learn from their more knowledgeable peers if the teacher is not always up to date with the latest trends in township music.

The kwaito music style is an example of the black South African popular music genre which originated in the townships with black South African cultural groups.

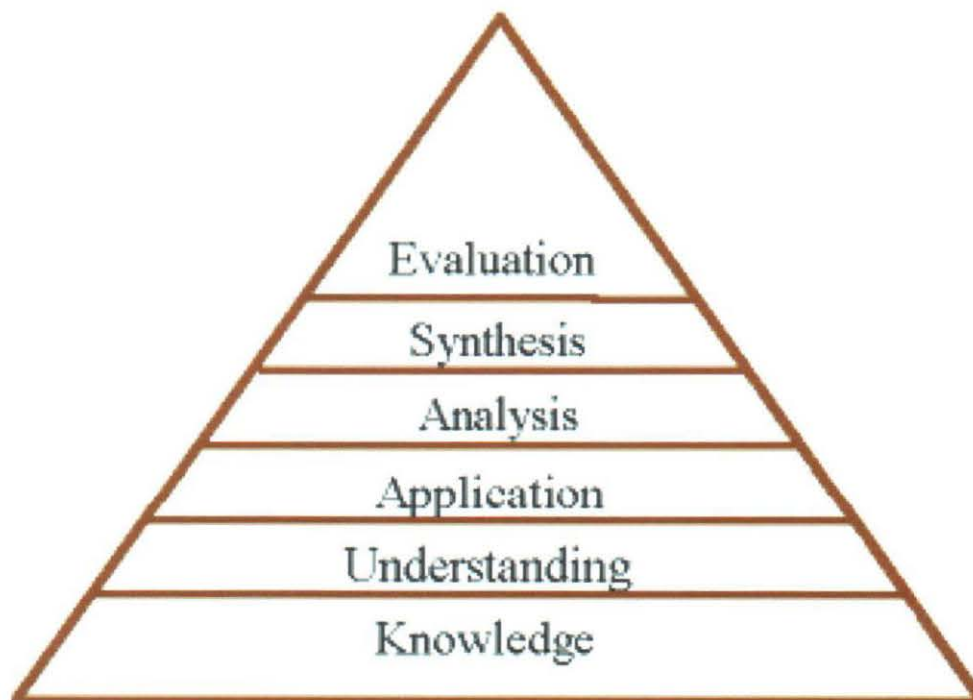
The current syllabus supports the development of emerging black South African musical forms and styles of which kwaito is an example. Kwaito music is a relatively new style of black South African popular music and therefore all learners should have exposure to it within the classroom context. The kwaito music style is one of



the many black South African music styles which the learner should be able to identify with, together with Kwela (pennywhistle jive), mbaqanga (a mixture of blues, township music styles, American jazz), African jazz, etc.

## 2.5 BLOOM'S TAXONOMY

Bloom's taxonomy (created by Benjamin Bloom) is a way in which he classifies different educational objectives. It could be applied by the teacher in all music lessons as it comprises of the following thinking skills: knowledge, understanding, application, analysis, synthesis and evaluation. The lower order cognitive (thinking) skills e.g. knowledge, understanding and application are at the bottom of the taxonomy and the higher order cognitive (thinking) skills e.g. analysis, synthesis and evaluation are at the top.



(From: Google search - Bloom's taxonomy chart)

A learner acquires *knowledge* by simply recalling the information which you have learnt without having to show insight into the material. Activities such as to memorise, label, arrange, identify, match etc. normally happens at this thinking level.

At the *understanding* level the learner shows insight and comprehension into the learning matter in order for him/her to explain, describe, review and summarise the material learnt.

At the *application* level the learner is able to use the material in a different situation or environment by demonstrating, illustrating, modelling, etc.

With *analysis* the learner can now break the material down into smaller sections in order to improve understanding. At this level the learner is able to classify, draw maps, examine, analyse and compare the material learnt.

At *synthesis* level the learner is able to reshape the material into another form through construction, composition, designing, creating, inventing and developing material.

*Evaluation* is the highest level of thinking skill in the taxonomy where the learner now can judge and evaluate the significance and value of the material learnt. The learner can criticise, judge, evaluate, measure, assess, rate and make recommendations on the material learnt.

In “the revised Bloom in practice” the higher order levels include: analyse, evaluate and create. Synthesis has been replaced with create (<http://ace.schoolnet.org.za>).

### **2.5.1 Bloom’s taxonomy and kwaito music lessons**

All the above-mentioned thinking skills in Bloom’s taxonomy could be implemented by the teacher in kwaito music lessons.

Kwaito music learning with regard to the *lower order cognitive (thinking) skills*: knowledge, understanding and application.

#### *Knowledge*

All learners acquire *knowledge* about the kwaito music style when they are able to identify the music when hearing it in class. They can recall what they know about the above-mentioned music style from their own experiences. They will be able to do research on kwaito music on the instruction of the teacher and answer questions on the content knowledge thereof.

### *Understanding*

Learners will be able to understand the kwaito music style because they are either familiar with it or because of its unique, indigenous characteristics as well as the township influence seeing that it originated there. If learners are not familiar with the kwaito music style, then they will learn to understand it within the music class.

### *Application*

Learners will be able to apply the knowledge of the kwaito music style by doing demonstrations and presentations in the class.

Kwaito music learning with regard to *higher order cognitive (thinking) skills*: analysis, synthesis and evaluation.

### *Analysis*

Learners can analyse the music by listening to it and comparing it to other music styles. Learners will be able to analyse tonality, chord progressions and form structure in the kwaito music pieces. Kwaito music can also be analysed in terms of the elements of music such as beat, time, tempo, pitch, mood, articulation, form and timbre.

### *Synthesis*

In the music class the learners will be able to compose, create and design their own versions of the music style. Learners can create their own rap poems for existing songs and for their own compositions.

### *Evaluation*

Learners will be able to evaluate their work and determine the value thereof. They will measure their work with their peers and make recommendations to each other, assess and have sound/fruitful debates on work done in the class. Kwaito songs can be evaluated in terms of the lyrics, the composition/construction of the music.

In the past, during the apartheid era, the music curriculum did not include African and South African music. The content consisted of Western Art music only. Music



technology, sound recording, copyright and entrepreneurial possibilities were unheard of during the time.

The music teacher should therefore be technologically prepared. The role of the teacher and his/her teaching style could change from being teacher centred to being a facilitator.

## **2.6 THE KWAITO MUSIC STYLE**

Kwaito music is a mixture of South African disco music, hip-hop, rhythm and blues, reggae, lots of American and British house music plus influences and attitude (Mc Cloy, 2009). Kwaito music is a distinctly home-grown music style, reflecting life in South Africa, sung or chanted in the local languages and urban slang also known as 'vernacular.' It also has its own style of dancing, speaking, dress code and performing.

### **2.6.1 The word 'KWAITO'**

The word 'kwaito' is pronounced as 'kWHY – toh' (Pan, 2000:40). An easier way to pronounce it 'quite-o' (Vongai, 1998:71). The people in the Gauteng ghettos/townships called it kwaito after the Afrikaans isicamtho (slang) word 'kwai' which means 'good' or 'hot.' It also stems from the Afrikaans word 'kwaai' meaning 'angry.' It can also mean that 'the guys are hot.' In colloquial slang, words with a negative meaning often get a positive feel or an acceptable status within the local community. In this scenario the word 'kwaito' means that the music is hot or very good (Steingo, 2005:339-340).

Arthur Mafokate, a kwaito artist, dancer, producer and head of the record label, Triple 9 (999), mentioned that people in the townships named this music form after a group of township gangsters who operated in Soweto during 1950-1960 and named themselves the Amakwaito's. Arthur Mafokate, born in Pimville, Soweto, started his career as a dancer and won various competitions e.g. Shell Road to Fame Talent Search and the Town Talk Pantsula Dance competition in the late 1980's. He was also a backing dancer for top music artists such as the late Brenda Fassie, Son of Monwa & Son Fame and Johnny Makholi. Arthur used his dancing to reach his dream of becoming a musician by working with top music artists and getting the feel

of performing on stage. He became a musician, songwriter, singer, producer and television personality and later became the pioneer (king) of kwaito music in South Africa (This is Africa, n d).

TKZee kwaito group describe their music as a kind of South African hip-hop, but they call it Guz, named after the group's hybrid sounds consisting of kwaito, rap and unique township music styles. Zwai Bala who is classically trained in music, used his talents and the rapping skills of Tokkolo Tshabalala and Kabelo Mabalane, the two remaining members of the group, and produced a unique and fresh music style, named GUZ. They preferred to use guz instead of kwaito. Tkzee constitutes an all male trio group and former high school friends, who used the first letters of their names, Tokkolo, Kabelo and Zwai, to create their group's commercial identity. At the start their music sounded urban and musically untrained but later more classical and jazz components could be heard. This is obviously due to the influence of Zwai Bala, who sang in the Drakensberg Boys choir and later studied at the Royal College of Music & Drama in Scotland (Ya Salaam, 2006:2)

## **2.6.2 The History of Kwaito**

Kwaito music cannot be divorced from the political history of South Africa. As with inventive pop music which is normally considered as being 'disruptive and disturbing in a musical and social sense' (Worby, 2000), kwaito music was started underground during the Apartheid era and therefore it had an undercurrent of oppression. The music was first produced, distributed and consumed by amateur musicians in the townships away from the major record companies (Worby, 2000). These above-mentioned amateur musicians probably knew that the major record companies would not be interested in their music therefore they sold it out of the boots of their cars recorded on audio-tapes.

The music, with its throbbing, pulsating beats, was often accompanied by politically implied lyrics, for example, 'Kaffir' by Arthur Mafokate, in which he mocks the white South Africans use of derogatory names for blacks.

The Kwaito music style emerged with the election of Mr. Nelson Mandela as the first democratically elected president of South Africa. Kwaito music was first heard in Soweto, Gauteng in 1994 and it became the music of liberation. The black urban township youth started this music style as a 'street' music form because it had to



portray a pleasurable party-like atmosphere. In a way the toy-toying (hopping from one foot to the next while chanting) usually being performed at political gatherings of resistance, was replaced with the new kwaito music style to express the new freedom after the apartheid era.

### *African Philosophy - UBUNTU*

According to the kwaito group, Bongo Maffin, they had reclaimed their African-ness through kwaito Music. A Bongo Maffin member, Stone, sees kwaito music within the context of President Thabo Mbeki's African renaissance (Khumalo,1999). This means that the youth is expected to assume human responsibility and to help humanize our society through kwaito music, so that it fits in with the *ubuntu* concept (SABC Video). Ubuntu emphasizes human rights, national identity and communal welfare. Every human being has human rights, as stated in the constitution of our country. It is expected of citizens to show some form of patriotism and to share in the 'Proudly South African' slogan by way of identifying with our country. Each individual must strive for his/her own wellbeing as well as help others achieve theirs. Ubuntu also coincides with the Truth and Reconciliation Commission, which was set up at the time of the 1994 election, to inculcate the democratic development of South Africa. Its task was to investigate cases of political violence and to suggest amnesty to perpetrators who admitted their guilt (Erlmann, 1999:236-237). The constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The National Curriculum Statement Grades10–12 (General) lays a foundation for the achievement of these goals by stipulating Learning Outcomes and Assessment Standards, and by spelling out the key principles and values that underpin the curriculum (NCS, 2007).

Kwaito is about being yourself and not about making apologies for who you are or where you come from. It is about autonomy, authenticity and youthfulness. It is a cultural democracy (Levine, 1998:54). According to Arthur Mafokate, who hosted a kwaito show, 'Kwaai on E' on e.tv in February 2002, the show "was produced to celebrate the success of a music genre that came out of nowhere and is now internationally recognised as a musical style with the potential to unite people from across all cultural and colour divides" (SABC, Kwaai on E).



As time progressed, this music style developed because of the influence of many South African musicians who were returning to the country from living in exile (Music video, SABC 1)

### **2.6.3 The Design and Recording of kwaito music**

#### **2.6.3.1 The Design**

Kwaito music is regarded as the indigenous electronic music of the South African black townships (Houghton, 2008).

According to Disc Jockey (DJ) Oscar “Warona” Mdlongwa they started the remixing of international house tracks during the 1980’s in order to give it a local South African feeling. They added some keyboard/piano parts, slowed down the tempo from 130 to 110 and even 90 beats per minute and added percussion and African melodies to these house tracks. This was how Kwaito music started out (Anonymous, 2000: 1-2).

According to local producers and artists, kwaito music is a mixture of the world music styles like reggae, soul and raga. House beats with a deep, heavy bass, American rap and hip-hop. Piano, percussion and bubblegum (South African disco), mbaqanga (stomping jive), kwela (penny whistle), and the South African gospel style (iscathamiya) were added (Swartz, 2003).

Kwaito music is specifically designed for dancing and very little focus is on the lyrics of the song as it is unimportant and has limited meaning. The lyrics would mostly be about what is happening in the township and is therefore socially influenced. The African influence is also strongly identifies within the kwaito music style where African percussion such as marimba/xylophone is used. An Afro-centric feel is created with the combination of African music instruments and electronic sounds (Mhlambi, 2004: 12-13).

#### **2.6.3.2. The Recording of kwaito music**

Kwaito music is always recorded on digital audio tapes or compact discs and the performer sings or chants with these backing tracks on stage. Backing tracks are tapes or compact discs on which the accompaniment or music beats are recorded and are played while the performer sings the melody or chants the words over it. The backing tracks are amplified on a huge public address sound system. At first there

were no live musicians to accompany the performer. The only live performance is the singer with a group of dancers on stage (Stephens, 1996:13).

Kwaito stars are not formally trained in playing musical instruments, but they make use of music technology to make digital sound recordings. Digital sampling is an electronic digital recording system which takes 'vertical slices' of sound (samples) and converts it into binary information. The binary information tells a sound producing system, in the form of a computer software package, how to redesign, instead of reproducing it, instantly (Emmerson, 2000:101). A sound sample is a digital recording of a particular natural sound or it can be a recording of a particular music phrase needed for a bigger music composition. The kwaito music stars layer the chosen sound samples to construct and design the sound of a band, hence the catchy melodic and percussive loop sound samples with deep sounding bass lines and vocals (Musiconmypc, n d, Emmerson, 2000).

The various sound samples are available from sound libraries as well as with the use of Giga Studio, a computer software package.

The young kwaito artists are creative and they use sound samples very effectively within their kwaito compositions. The 'looping' effect is used very successfully and with great creativity in sound design to create the continuous groove in the dance beat.

#### **2.6.4 The Performance**

These kwaito performances can be moved easily to different places in one night, because artists can perform immediately on arrival seeing that no cabling, patching and sound checking is needed as in the case of a live band (Stephens, 1996:21).

When kwaito is being performed, the artists require from the audience to respond to their singing. This is done through the 'call and response' effect. The artist will 'call' or sing or chant a sentence and the audience should answer or 'respond' to his call.

Another feature is when a woman repeats the lines of the man in the form of rhythmic speech in a dialogue on stage during a performance and therefore it can be interpreted as being a subservient role.



Females were mostly used as front – up singers (a person to lead sing solo, or in a group in front or next to the band on stage), or to play limited percussion, or to sing backing vocals and dance (Bayton, 1992:1).

Females who performed in the kwaito group Boom Shaka were regarded as assertive against male domination and rebellious. Their music and dance moves were 'sexually charged and individualistic' (Impey, 2001: 45). Boom Shaka showed the young black people that they were determined to embrace the new South Africa after the apartheid era. Through the kwaito culture they have showed that black females have a true identity without having to be subjected and submissive to black male dominance. Their message to the young black people just after 1994 was to leave the apartheid era behind and create new dreams in the liberated South Africa. They also represented the new fashion sense where the latest designer labels were flaunted on stage. The image of wealth and the freedom that comes with making lots of money was illustrated by wearing lots of gold jewellery, driving flashy cars, an almost provocative way of attire e.g. baggy pants, baseball caps, mini-skirts (Impey, 2001).

These above-mentioned phenomena are evident in kwaito music performances in the sense that until and during 1998 it was still male dominated. The only female at the time who could stand alone and compete against the male kwaito stars, was the late Brenda Fassie (Pokwana, 1998: 22).

Although the music sounds similar to hip-hop and rap, there is a unique feature in the way in which the lyrics are rhythmically recited or blabbered or even chanted over the instrumental backing track in the different indigenous South African languages like Zulu, Sesotho and township slang. The lyrics must not only be seen as protest music, but also as a more positive, happy and 'fun-like' dance music style.



## **CHAPTER 3 –TECHNICALTEACHING and LEARNING STRATEGY**

### **3.1 INTRODUCTION**

This chapter is an explanation of why the website “thekwaitoclassroom” is designed for Further Education and Training (FET) pupils (grades 10-12).

All learners are able to use electronic equipment such as cellular phones, computers, mp3 players, I-pods, etc. The World Wide Web is a powerful, dynamic, global and interactive medium which can be used for learning and teaching, therefore it can be used as an instructional tool for learners. Our society is changing in accordance with the change in the Information Age and it has an impact on our educational systems. Education is part of the changes and therefore the learning environments require well-designed resources.

### **3.2 THE PURPOSE OF THE RESOURCE**

The purpose of the resource on kwaito music is to introduce and expose this music style to both the music teacher and the learners. This kwaito music resource could be used to enhance kwaito music lessons in the classroom.

This electronic resource, “thekwaitoclassroom,” can be used for the FET music curriculum because music technology is a facet of the music syllabus. The use of the internet, especially to download information for a General Music Knowledge assignment, could coincide with the requirements for the learner to do some form of music technology and to use the information as a reference.

Both the educator and learner can use this resource as a reference for the study of black South African popular music. The learners and educators should keep abreast with the more recent and future developments of the kwaito music style by sharing information with each other.

### **3.3 THE DESIGN OF THE WEBSITE**

On the website, “thekwaitoclassroom,” learners will have access to information about the history, artists, characteristics, musical form and analysis, cultural democracy, recording and marketing of kwaito music.

The home page contains a menu bar with the different categories: history, artists, characteristics, analysis, cultural democracy, recording, marketing and lesson plans. This above-mentioned menu is an easy navigational tool for the user to get the required information for each category. Every category is an independent web page with its own number of style sheets, links to graphics, videos and other websites.

The “history” menu has a number of style sheets which follow after each other. The header of the site appears on all pages but in font-size 20pt and font-style Arial. The “history” menu heading is in font-size 14pt and font-style Times New Roman. The text is font-size 12pt and font-style Verdana. All the style sheets in this menu category are set out in the above-mentioned fonts. The sheets are numbered at the bottom right hand side below the “next” navigation button.

The “history” menu contains information about the origin of the word “kwaito,” how the music style started, and how it became popular.

The “artists” page contains information about certain kwaito artists as well as music examples. Pictures of these artists will be available. If, for example, the user needs more information about a particular artist, then he/she will click on the “more information” button, and a link to another kwaito website- for example kwaito.com, will appear to provide further information.

The “characteristics” menu contains information about the different features within the kwaito music style. Graphics are added to sheets and links to other websites are provided for video footage displaying certain characteristics of the kwaito music style.

The “musical form and analysis” menu will contain all relevant information about the analysis of certain kwaito songs. Reference will be made to harmonic structure (chords, triads and intervals), rhythms (note values, time signatures), cadences (perfect imperfect, interrupted), keys (major, minor), modulations (moving from one key to another) and form (binary, ternary, strophic, rondo).

Examples of kwaito sheet music are available on this menu for users to identify the music terminology within the kwaito music songs. If the lesson is about modulation, then the learner can navigate to the place in the song where the music modulates. The same applies to cadences and chord structure.



The “cultural democracy” menu deals with the political situation in South Africa when the kwaito music style started. The dance style, dress code and gender issues are also being discussed. Graphics, video clips etc. will be included in this category.

The “recording” menu deals with the technology used for the recording of Kwaito music and the recording studios. Graphics will be included.

The “marketing” menu comprises of how kwaito music was marketed initially and how the industry developed to what it is today.

The user may move from one page to the next by either clicking on the buttons marked “previous page” or “next page.” The user can use these button bars to either go back to the home page or any other pages within the menu as set out on the home page. When the user is back on the home page, he/she may now also visit other websites. Links for these websites are provided.

Educational technology predominantly focuses on how well the computer can be used by the learner to present e.g. a task/assignment or a presentation on power point, or completing spread sheets. Learners could be required to focus on the memorizing and learning of valuable subject content in order to prepare for tests and examinations. In this way learners are performing cognitive (insight and understanding) tasks and developing the corresponding skills while doing so. Teachers can then include assessment tests on the work studied.

Learners must learn to group and recognize information, organize data in a logical order, present arguments coherently and present new knowledge in a meaningful way when preparing assignments or reports on tasks given. The computer is capable of storing and retrieving information, do calculations and present sound clips and graphics on the learners’ command which is necessary when a presentation or an assignment need to be completed. In the case of music technology, the learner can learn to download music on a compact disc from possible websites, they can compose their own music, notate music in a music theory lesson.

### **3.3.1 The difference between the kwaito music resource and other kwaito websites**

This kwaito music website is different to other websites in the following ways:



- This website, thekwaitoclassroom, is specially designed to be used by teachers in the music class therefore it does not contain any advertisements of kwaito artists, music products or music concerts.
- It focuses on the FET (grades 10, 11&12) music syllabus work with examples of lesson plans for the teacher to use in the classroom. The other kwaito websites have background and historical information as well as the latest updates on developments of kwaito stars and their compositions but no educational contributions are being made in terms of lesson plans or song analysis.
- This website is seen as a resource tool for music teachers, who are not well informed or sensitized to kwaito music, to use in the classroom. For the learners it is a resource which should give them a different perspective on kwaito music other than the materialism and economic well-being which the kwaito music style can offer, as portrayed by the successful kwaito stars. From this resource they should conclude that kwaito music is not only good for parties, but it can be implemented in the music class to be analysed.
- The kwaito websites on the internet continually keep the public informed of the latest commercial developments of the kwaito music style. This website could be updated with more kwaito educational material for teachers to use in the music class,

### **3.4 CD-ROM VERSUS INTERNET**

The question could be asked: "Why not a CD-ROM version as well"? CD-ROM is an abbreviation for "compact disc read only memory." The information on this disc is permanently saved and it can only be read by the computer. Information/data cannot be altered or added on. An advantage is that digital information such as sound, still graphics, animation sequences and video as well as text can be stored in CD-ROM format because the size of the files is too large to be stored on smaller media, like for example, on floppy discs. It goes without saying that the CD-ROM format is ideal for use in music education. In order to use the CD-ROM software, it has to be installed on the computer's hard drive. If the software is on the CD itself, it must be copied on the hard drive because of the slow access speed of the CD-ROM

units for the software to run the program from the disc (Hughes, 1994). A disadvantage of CD-ROM is that information which is saved on the disc cannot be altered or deleted. Data can be saved and deleted to make space for new information on a hard drive, where as in the case of a read-only disc can only be used after data is stored on it (Lysis, 2012).

The answer is that there will be a CD-ROM version of the resource made available especially for the learners who do not have access to the internet, but have computers. A disadvantage of releasing a CD-Rom version of the resource is that the information cannot be updated regularly except for releasing newer editions of the CD. The teacher will then have a series of editions of CD's. With internet access the teacher and the learner have the World Wide Web to draw information from. The internet is not only accessible, but is incremental to keeping this kwaito website current and updated.

### **3.5 LEARNER CENTERED APPROACH**

Education has changed from being "teacher centred" to "learner centred." The learner will have to be computer literate to be able to survive in this new information age in which we live. The educator's task in the classroom can be aided by the use of computers e.g. by making use of power point.

Power Point is a presentation program which is used to present information in a clear, concise and interesting way. Presentations can be designed in the form of either black-and-white or colour overhead slides. These slides are 35mm photographic slides or also called on-screen slides. A data projector is plugged into the computer which projects the slides onto a screen.

To create more interest, multimedia aspects such as sound clips, video clips, graphics etc. can be added to individual slides. While the educator is explaining the slide, a picture could appear, or a sound or a song could play, or a video clip could be shown thus making the presentation more interesting. Each presentation is stored in a file on the computer's memory which contains individual slides, or speaker notes, which is actually an outline of the presentation. These slides can be printed out for audience handouts.



### *Computer Assisted Education*

Computer Based Training (CBT) or Computer Aided Instruction (CAI) takes place when the learning process includes the use of the computer.

Computer aided Learning (CAL) "is an instructional model in which students interact directly with computers. It consists of a range of computer-based packages which aim to provide interactive instruction usually in a specific subject area" (Ghayyur, n d)

The teaching and learning will include Computer Based Training (CBT) or Computer aided Instruction (CAI), although the educator will never be replaced totally by the computer (Lennon, 1997: 174-175).

According to Hoffman, (n d) the traditional teaching methods and the new technology should be combined to create the best teaching and learning environment. In this way the relationship between learners and teacher will strengthen. Through computer aided instruction and group-work, the learner's creativity is encouraged rather than stifled. A collaborative learning process, in which the learners work in groups around the computer terminal, while the teacher explains and gives instructions could be valuable.

According to LTDU (1999) Computer aided Learning (CAL) is an integrative teaching approach where the software programme does not replace or substitute the teacher but is rather used as a *learning resource* as part of a course. The teacher directs the learning or self-study without the normal support of traditional teaching methods, which could happen inside or outside of contact hours (the normal teaching time).

Hoffman, (n d) feels that technology should be used alongside direct teacher-learner interaction to enhance the instruction given by the teacher instead of substituting it.

The music teacher should decide on the music experiences which he/she would like to create by choosing music software and hardware which will support his/her teaching. There are various software packages from which the music teacher can choose of which the following six emerged at the end of the 1980's.

- Drill and practice. It focuses on aural (listening) skill development as well as theoretical knowledge. This type of software is designed to exercise the above-mentioned skills whereby the computer can sound a series of chords for the learner to identify.



- Flexible practice. This software is also based on skill development but it allows for flexibility. It provides menus and dialog boxes for learners to choose a series of exercises best suited for their needs. Teachers can use these menus to create a suited curriculum for a class.
- Guided instruction. This is software which leads a learner through tutorial instruction and is demonstrated by text, audio, graphics, animation, movies or any combination of these. The learner is expected to interact with the given tutorial to determine whether the learner understood the learning material.
- Games. This software is generally used for younger children as it is based on skill development and knowledge of the music elements like melody and rhythm. This is competitive by nature because more than one learner gets a chance to give the correct answers.
- Exploratory. Here the learner can explore resources about a topic in a free way. The focus is to gather information for a topic by using links. The software is normally organized in sections with content in between the sections, such as links to a glossary of terms and connections to relevant content on the internet. The focus is mainly on history of music and listening experiences.
- Creative. This software enables the learner to create his/her own music composition with graphic representation or to improvise on original music with accompaniments given by the software (Williams & Webster, 1996)

Experience has shown that learners do learn from each other whereby they adhere to the teacher's instructions, exchange ideas in decision making processes and evaluate the results of their collaborative work.

During kwaito music lessons learners could make use of computer assisted learning in which they interact with both the teacher and the computer when completing work in a collaborative environment.

The educator encompasses both the traditional didactic role, where he/she teaches to a whole class as well as the role of a facilitator where he/she guides on the side. The educator will now be conducting didactic and facilitating roles when using computer aided instruction.

Human Computer Interaction is the phenomenon where a human being communicates with a machine and it draws from supporting knowledge on both the

machine and the human side. The human must be capable of using the machine, in this case the computer, in order to get the required result therefore the use of the computer by humans will always have to be adapted as the computer technology develops.

In the classroom the role of the teacher cannot be replaced by the computer because learners must interact with the teacher at all times. The music teacher, especially, always builds up a good relationship with all music learners compared to computers which do not offer humanness or emotions (Nolan, n d).

Presently our lives are made much easier because many things in our households are computerised and therefore we should keep up with the developments presented by technological advancements in the world outside. Music should therefore also change with the technological society in which it is a part of. (Moore, n d)

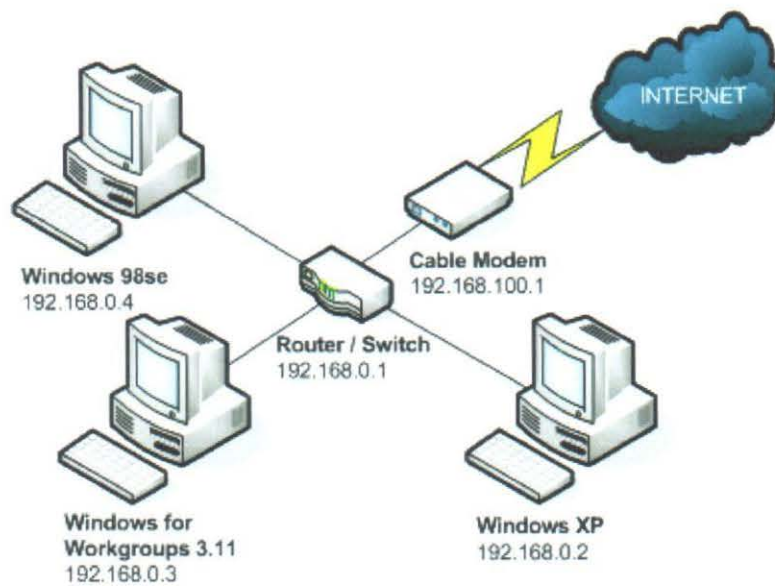
### **3.6 E-LEARNING (electronic learning)**

Since we are already living in a highly technological world, technology should be introduced into the classroom where teaching and learning happens by using technology.

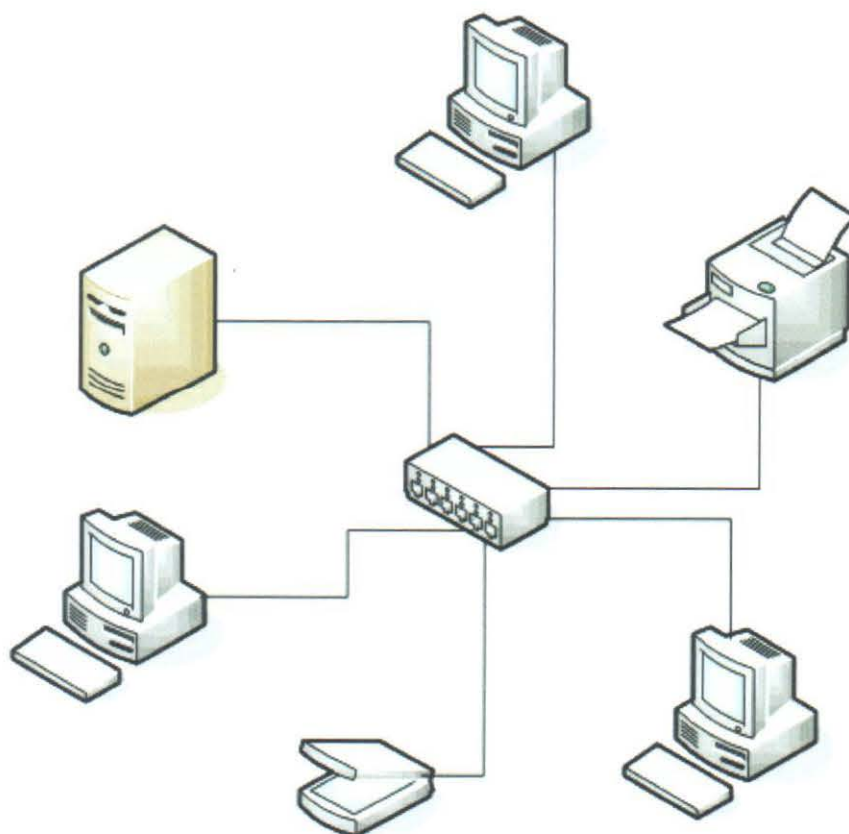
With the changes in technology, the teacher's role now also requires of him/her to be technicians, managers of resources and to perform regular maintenance of the equipment. Before teaching was to the whole class, later learners were working in groups but now in the e-learning class, learners work in pairs or individually each at a workstation with a set of headphones (Odam & Paterson, 2000: 35).

Many schools have a fitted computer laboratory, also known as a computer suite, computer cluster or computer network. The main purpose of a computer network is to share resources and communicate to one another.

Within a school or business environment it is most likely that a Local Area



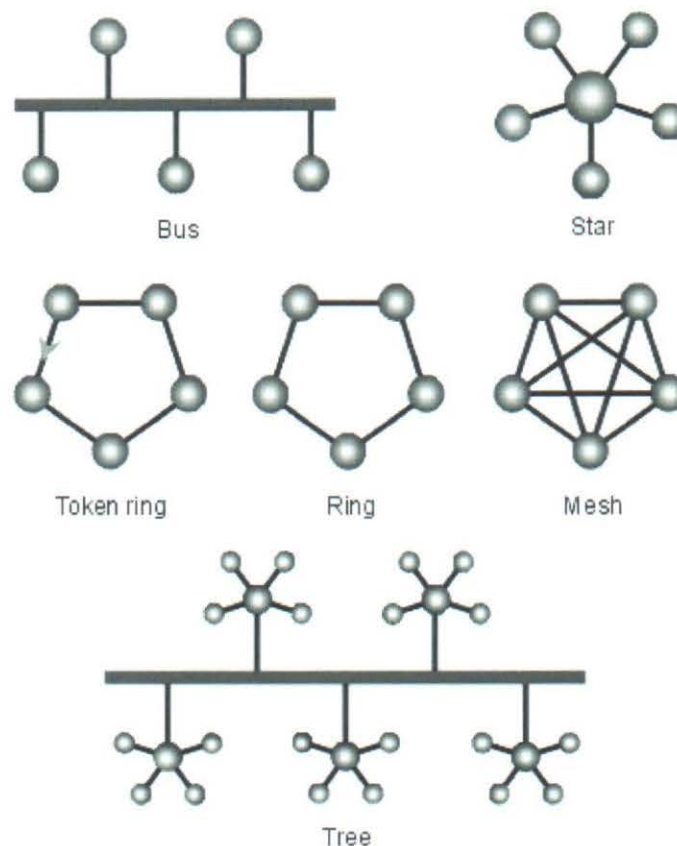
From: <http://www.networkingtipsblog.com/networking/lan-computer-network>



From: <http://www.functionx.com/illustrations/network2.gif>



Network (LAN) would be installed as it is privately owned and it enables a group of computers to interconnect with each other. There are different topologies which could be used to set up the computer network. A topology is the geometric arrangement of a computer system e.g. a bus, star, ring, mesh or tree formation. In a simple LAN set up a single cable runs through the entire network where the printer, scanner etc. and computers are all attached to this above-mentioned cable.



From: (<http://www.networkingtipsblog.com/networking/lan-computer-network>)

Computer laboratories in schools often have classroom management software, e.g. LAN School (local area network school) installed in order for the teacher to manage and control student computer activity from the teacher's workstation.

It is specifically installed for teachers and learners to do research, for teachers to use in their teaching and for learners to use in their learning processes.

These computer laboratories are only available to those who have access to them on the school premises. Learners and teachers are required to punch in a user identification number as well as a password.

Because these computer laboratories are shared by multiple users (teachers and learners), all computers in this network have security software installed on them. This means that the software may limit, trace or block certain activities.

The internet is the result of various computer networks which interconnect with each other with the help of special hardware called *gateways*. These gateways are important to translate message passing between the networks in an efficient and meaningful way. The internet is therefore a collection of various LAN's which are connected together by WAN's (wide area networks used for long distance communication such as on a continent or country) (Adarsh, nd).

The teacher can also monitor or prevent web browsing, block certain websites and give remote technical support to learners from his/her workstation.

In future learners will have their own laptop computers in the classroom and be able to log in on the internet for information. Schools will then have to have a *wireless network* installed. This enables all personal computers/laptops/notebooks etc in the school to use a broadband internet connection at the same time. Wireless networks operate without cables but make use of radio waves in the same way as cellular phones or cordless phones do. Wireless networks are also known as Wi-Fi (Wireless Fidelity), and it makes it possible for a student/learner to use their networked laptops anywhere in the school where the Wi-Fi Hotspots are indicated (Anonymous, 2008).

This is already the case in certain private schools where it is compulsory for learners to have their own laptop computers in the classroom from grades 9 to 12.

### **E-Learning versus contact learning**

With the possible future developments, there should be enough educational resources for all subjects available particularly suited for high school learners.



Learners can access the internet via their cellular phones but fortunately as a school rule cellular phones are not allowed to be used in the classroom. The main reason for this is that teachers do not have any control over the websites which they might log into when using their cellular phones.

An interactive lesson on kwaito music could therefore be done in the school computer laboratory where learners log in on the web site and act on the teacher's instructions. Other links related to the topic could also be accessed. The learner acquires research skills when he/she is able to research musical topics on the internet such as the selection of relevant material for the topic and the rejection of what is regarded as irrelevant (Crow, 2001).

For the learners this interactive lesson could be much more interesting than to listen to a conventional contact lesson of the teacher where the learner listens to what the teacher has prepared for a particular lesson. The teacher could, for example, make use of specific lesson content which he/she feels comfortable with to share with the class. It could even sometimes contain limited subject matter on the kwaito music topic especially if he/she is unfamiliar with it. Learners would listen to information given by the teacher and listen to kwaito music examples of the teacher's choice. With internet access the learners could be exposed to various kwaito music examples therefor the lesson could be more interesting for the learner.

With the developments in technology, teachers can include new hardware and software into their music teaching. Electronic music keyboards can be connected to the computers for learners to produce computer music.

By making use of electronic keyboards and computers learners are able to create sounds which are very similar to the popular music from the radio outside of the classroom. They can layer music, edit any part thereof and play it back at any tempo of their choice. The ability to design music to fit a moving image(s) in 'real time' is also possible in which they learn to make musical, artistic and technological considerations and decisions by using a sequencing program such as Cubase (Crow, 2001)



### 3.7 THE ADVANTAGES OF TEACHING MUSIC IN A KEYBOARD LABORATORY

Griffin (2002:1) has mentioned the following correlations between keyboard playing and other benefits and I quote:

- Improvement in musicality
- Higher music achievement
- More confidence in musical abilities and creativity
- Greater changes in positive attitude toward music
- Greater cognitive development in music
- Greater gains in pitch discrimination.
- Reduction in stress levels more so than resting or reading.
- Self-esteem and confidence
- More popular and enjoyable
- Pattern recognition and spatial reasoning
- Mathematical and scientific concepts

An advantage is that the keyboard laboratory could be used to teach basic piano skills. If the first five notes of the scale are known, then learners could create their own melodies based on these notes and record them on the keyboard. Many keyboards contain existing accompaniments which the learner can program to accompany their own composed melodies. As the piano skills develop, learners can be encouraged to improvise and compose music as they learn various chords. Most controllers enable learners to play in groups of two or four, therefore they can be paired or grouped in fours to practice and perform in small groups (Rudolph, 2004).

Learners are being encouraged to become more creative and they gain personal satisfaction by receiving classes in music keyboard laboratories. Music lessons are a 'hands on' practical experience as learners want to play music which the keyboard laboratory can make possible for them. Learners experience original music which they compose themselves and they could even take it home to improve or show off their work to their parents, peers and the teacher. By making use of headphones the learners can use the software programs individually and engage in the writing and playing of their own music compositions. This will also encourage a life- long interest

in music beyond the school years as the keyboard programs are quite varied and complex enough in order to keep the learner focused (Griffin, 2010).

## CHAPTER 4

### 4.1 DATA ANALYSIS and INTERPRETATION

This research was to determine whether Subject Music Teachers are interested in the Kwaito music style, if they have some knowledge of the music style and if they use it and would consider teaching it in their music classes.

This survey was conducted at a focus group meeting for subject music teachers who attended a CURRICULUM AND ASSESSMENT POLICY STATEMENT (CAPS) training session for Grade11Subject Music with the permission of the Gauteng Music Department who conducted the training session on Thursday 28 June 2012. Time was made available (between 10h30-11h30) for the 32 participants present to complete the questionnaire for this study.

All participants were invited to participate in filling out a short questionnaire on a voluntary basis and they were given the option of withdrawing without any consequences. To ensure their anonymity questionnaires are coded 001 – 032. Confidentiality was assured that all raw data would be used for the completion of this study and for degree purposes only. A consent form was attached for participants committing to participate in the study.

32 copies of the questionnaire (see appendix) was filled out and consented to by signature.

The aim of this research was:

- to determine whether kwaito music is being implemented by the subject music teacher in the music class.
- if subject music teachers are using the kwaito music style to illustrate or consolidate learner understanding of music elements. The study determines
- whether the subject music teacher has a certain level of understanding of kwaito music as a style,
- if they know or are familiar with some kwaito songs.
- if they would include it in their teaching if they were to be more informed about the kwaito music style and lastly



- to determine whether there is in fact a need for an electronic audio- visual kwaito resource which could be used by subject music teachers in their teaching.

The research instrument used was a quantitative research method because the numerical data did reflect a more accurate and realistic view of the findings for this study. As already mentioned above the data was collected in a controlled environment where limited time was allocated and six “multiple choice” questions were asked. The answers to these questions were very specific and directly related to the research problem of this study.

In this chapter the findings of the quantitative research for this study is reported in the form of the data collected through the questionnaire.

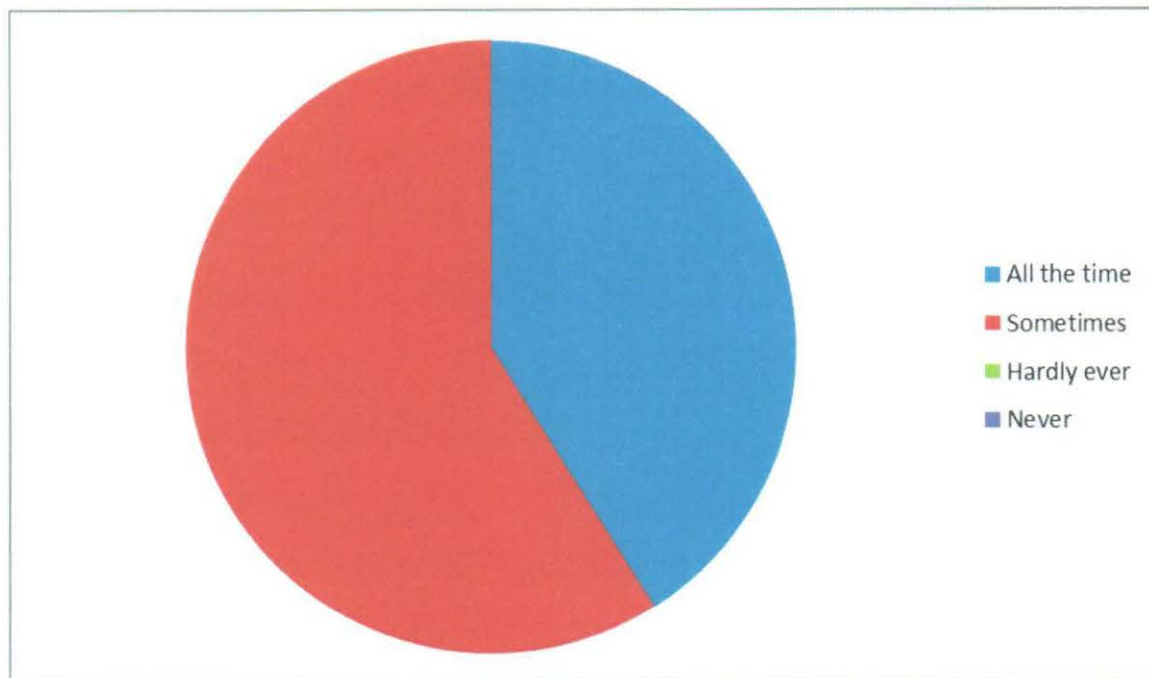
The following pie graphs show the outcomes of the quantitative findings and are followed by a short analysis of the data which was interpreted from the questionnaire.

#### **Question1. The inclusion of different music styles**

I do include different music styles (e.g. pop or rock etc.) in my teaching to consolidate learner understanding of elements of music.

|              |           |             |       |
|--------------|-----------|-------------|-------|
| All the time | Sometimes | Hardly ever | Never |
|--------------|-----------|-------------|-------|

Question 1 – The inclusion of different music styles



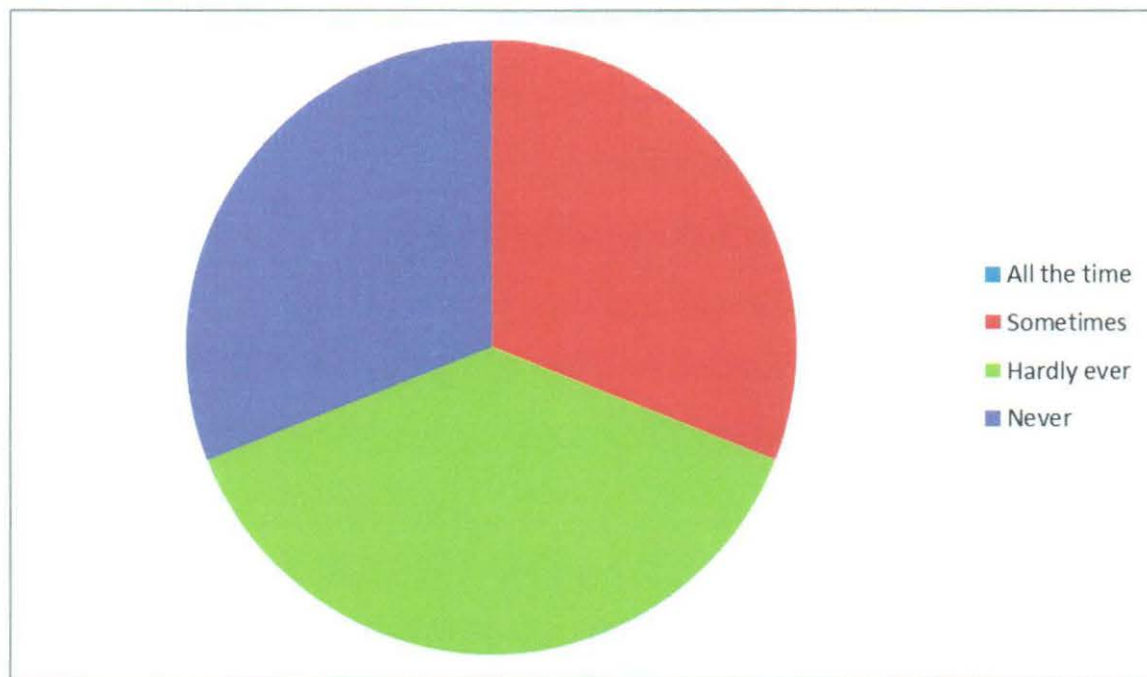
The graph above indicates that 41% of the Subject music teachers include different music styles in their teaching *all the time* to consolidate learner understanding of elements of music. 59% of Subject music teachers *sometimes* use different music styles in their teaching of music elements. 0% *hardly ever or never makes* use of different music styles in their teaching to consolidate the understanding of elements of music.

**Question 2 - Kwaito music to illustrate music elements**

I use kwaito music to illustrate or consolidate learner understanding of music elements.

|              |           |             |       |
|--------------|-----------|-------------|-------|
| All the time | Sometimes | Hardly ever | Never |
|--------------|-----------|-------------|-------|

#### Question 2 – kwaito music to illustrate music elements



The graph above indicates that 0% subject music teachers use the kwaito music style *all the time* to illustrate or consolidate learner understanding of music elements. 31% subject music teachers *sometimes* use Kwaito Music to illustrate or consolidate learner understanding of music elements. 38% music teachers *hardly ever* use Kwaito music to illustrate or consolidate music elements to the learners. 31% *never* use Kwaito music in their lessons.

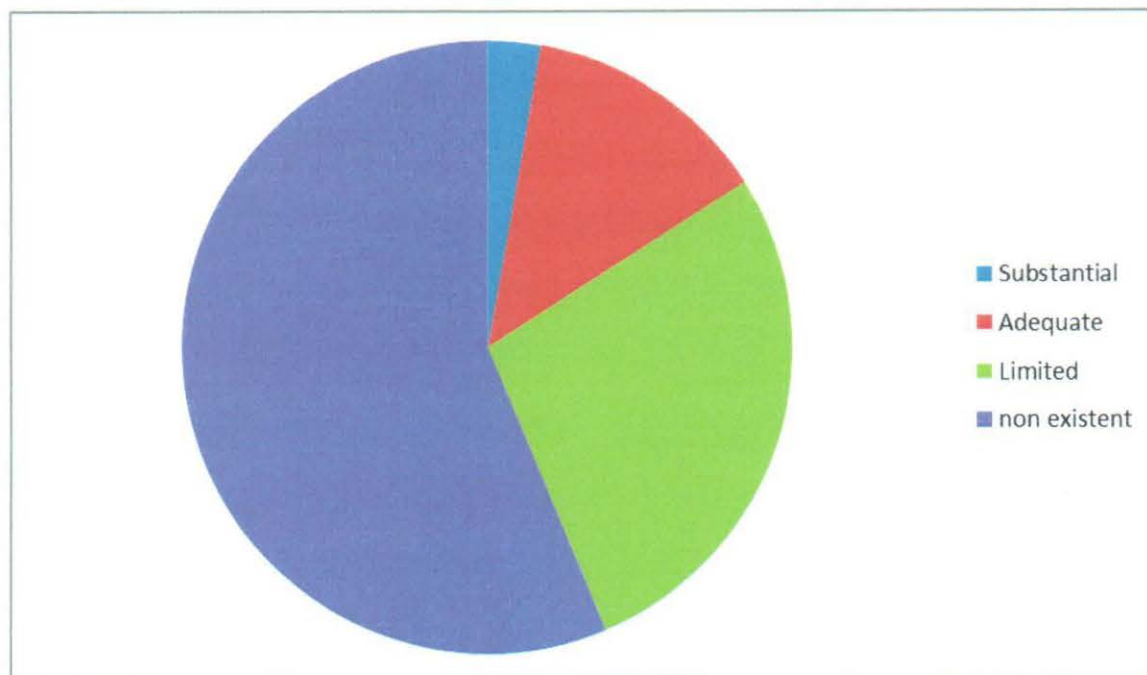
#### Question 3 – My level of understanding of kwaito music

I would describe my level of understanding of kwaito as a music style as:

|             |          |         |              |
|-------------|----------|---------|--------------|
| Substantial | Adequate | Limited | Non-existent |
|-------------|----------|---------|--------------|



Question 3 – My level of understanding of kwaito music



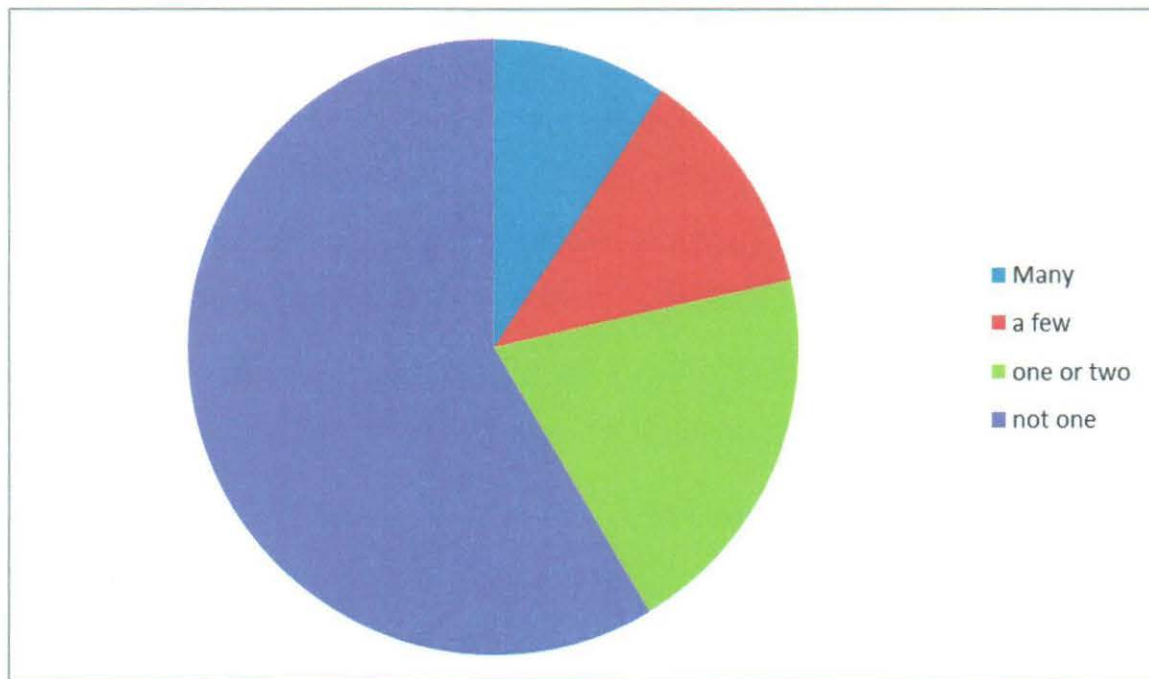
The graph above indicates that 6% of subject music teachers have a *substantial* level of understanding Kwaito as a music style but then again 6% of the music teachers' understanding is *non-existent*. 28% has an *adequate* understanding and 60% has a *limited* understanding of this music style.

**Question 4 – Known kwaito songs**

I know... kwaito songs: [how many?]

|         |           |               |            |
|---------|-----------|---------------|------------|
| ...many | ... a few | ...one or two | ...not one |
|---------|-----------|---------------|------------|

#### Question 4 – Known Kwaito songs



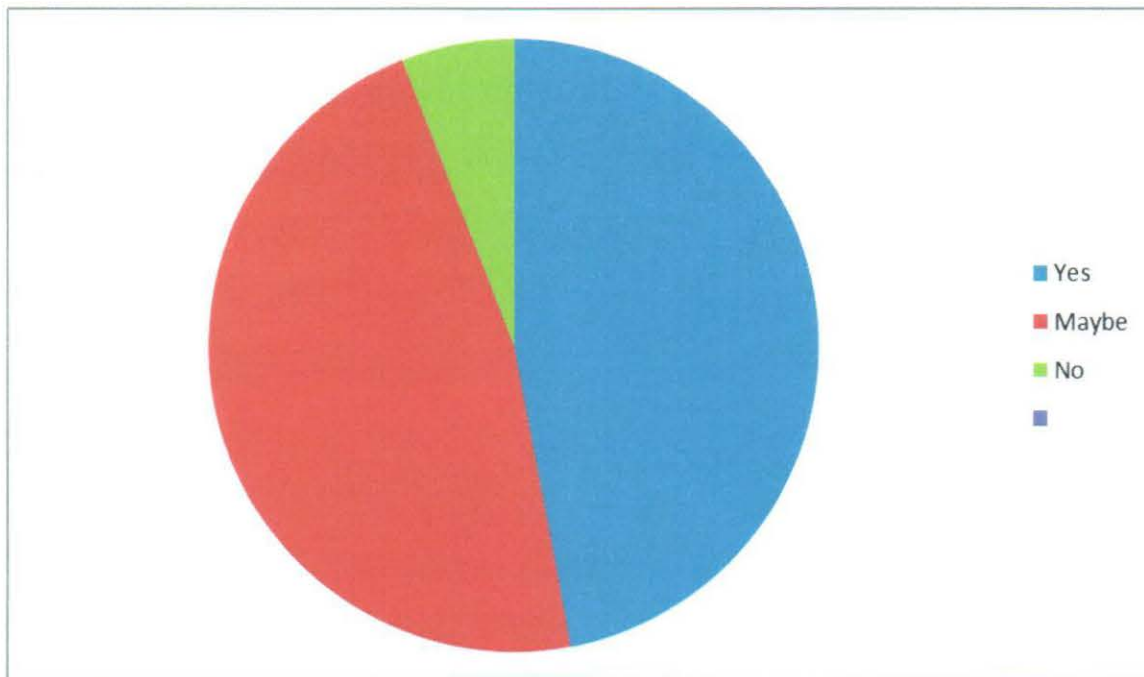
The graph above shows that 19% of the participants know *many* Kwaito songs, 25% know *a few*, 41% know *one or two* and 15% do *not know* a single Kwaito song.

#### Question 5 - With more knowledge it could be included in music teaching

If I knew more of and about kwaito I would consider including it in my teaching.

|     |       |    |
|-----|-------|----|
| Yes | Maybe | No |
|-----|-------|----|

Question 5 – With more knowledge it could be included in music teaching



The graph above is an indication that 47% subject music teachers *confirmed* that they would consider including kwaito music in their teaching if they knew more of and about the music style. 47% indicated *maybe* and 6% showed a *total negative* response by indicating no.

#### Question 6 - The need for an electronic Audio-visual kwaito Tool Kit

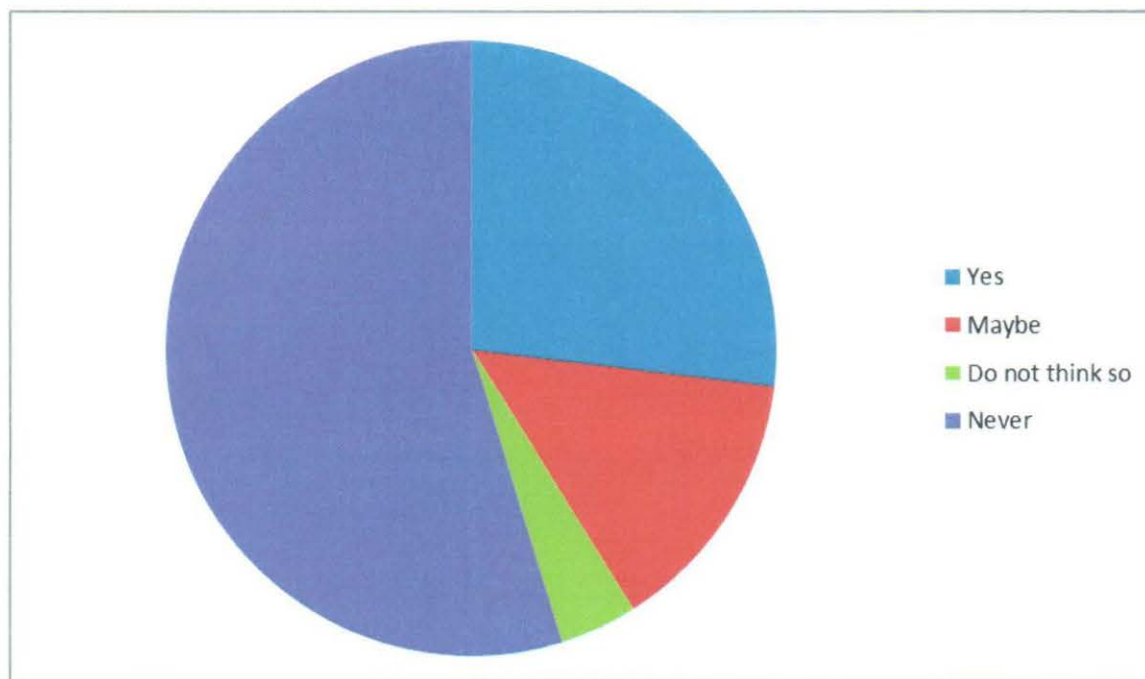
I would consider incorporating kwaito in my teaching if I had an electronic Audio-visual kwaito Tool Kit which allows learners to

- Listen to,
- Analyse the form,
- Identify harmonic and melodic elements,
- Notate rhythm patterns,
- Harmonise kwaito melodies for SATB,
- Learn more about the origin and artists

|     |       |                   |       |
|-----|-------|-------------------|-------|
| Yes | Maybe | I do not think so | Never |
|-----|-------|-------------------|-------|



## Question 6 – The need for an electronic audio visual kwaito tool kit



The graph above confirms that there is a need for an electronic audio-visual kwaito tool kit according to the 59% of the participants who would consider incorporating kwaito in their music teaching. 31% however, would *maybe* make use of such a tool kit and 10% *do not think so*. It is interesting to find that no one would never consider making use thereof if it is made available.

A further conclusion is that thirteen out of nineteen participants who are in favor of having an electronic audio-visual kwaito tool kit also indicated that they would consider including kwaito music in their teaching if they knew more about the music style. This shows that the above-mentioned kwaito music tool kit could help these music teachers to expand their knowledge and develop a further interest in the kwaito music style. They would probably have more kwaito music lessons and expose the music learners to it which could be exciting for them.

Nine of the nineteen participants in favour of having this above-mentioned tool kit have a limited understanding of the kwaito music style and seven have an adequate understanding. This could mean that those participants with a limited understanding could benefit from a tool kit on kwaito music and those with an adequate understanding could benefit even more from having the tool kit as a reference guide in their presentation and teaching of kwaito music.

## **Chapter 5 – Summary, Recommendations and Conclusion**

This study shows that there is a need for a kwaito music tool kit. Teachers who have a limited understanding of kwaito music would benefit from the tool kit as a reference guide. The survey shows that there are subject music teachers who do not know any kwaito songs at all.

A resource in terms of a kwaito electronic audio-visual tool kit could be useful for subject music teachers in the music classroom. The use of computer music in the music electronic keyboard laboratory can be implemented and covered as prescribed in the music syllabus for FET music.

This completed project could be implemented successfully within the music class in the secondary school. This electronic resource is not complete in itself, but the idea is for teachers and learners to keep abreast with the latest developments of the kwaito music style and in the future. Learners and teachers can build up an information bank so that they share and communicate the new trends and developments of the music style.

## ADDENDUM 1

### The Kwaito Classroom and lesson plans

# thekwaitoclassroom.

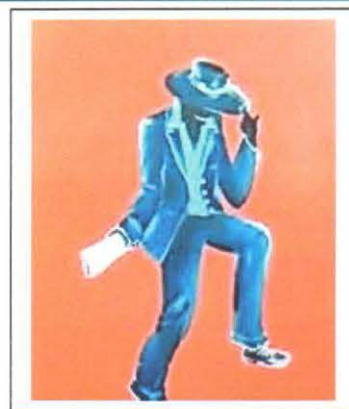
|         |         |                 |          |                       |           |           |
|---------|---------|-----------------|----------|-----------------------|-----------|-----------|
| History | artists | characteristics | analysis | cultural<br>democracy | Recording | Marketing |
|---------|---------|-----------------|----------|-----------------------|-----------|-----------|

#### Lesson plans

Welcome to *thekwaitoclassroom!*

This is a Kwaito website with a difference!

You will be taken on a journey to discover, explore, and analyse the Kwaito music style.



From: Google search, Pantsula dance.

This site serves as an easy, accessible and comprehensive tool for music students to educate themselves about this style of the South African popular music genre. It will guide you on your journey from the origin of Kwaito, to exploring the vibrant Kwaito culture. You will also discover our own Kwaito artists who breathe this style.

Similarly, you will also learn to analyse the musical content, observing how Kwaito has been recorded and marketed and has grown to be one of the most popular music styles in South Africa's music industry.

#### Aims of this website

- To provide kwaito music material for subject music learners and teachers that coincides with the school subject music syllabus
- To focus on the music history and form and analysis of kwaito music.



- To include lesson plans on kwaito music.
- To include the use of technology in the subject music classroom.

#### Target audience

- Music teachers already in service.
- Music teachers in training.
- Music learners studying subject music in the grades 10, 11 and 12.
- Users to this website are expected to have prior knowledge of information communications technology (ICT), such as MS Word, word processing, using a web browser, the internet.
- Disclaimer: Thekwaitoclassroom website comprises of various links to different pages. Also has links to external websites with relevant information. External links are checked if they are still functional and if contents are still relevant and appropriate.

# thekwaitoclassroom

## HISTORY OF KWAITO

### The Name “kwaito”

The word *kwaito* is pronounced as “kWHY-toh.”

Say it as “quite-o.”

The people in the South African townships called it KWAITO after the Afrikaans slang word “kwai” which means ‘good’ or ‘hot.’

It also stems from the Afrikaans word “kwaai” meaning angry.

It can also mean that ‘the guys are hot.’

In colloquial slang, words with a negative meaning often get a positive feel or an acceptable status within the local community. In this scenario the word “Kwaito” means that the music is hot or very good.

Various Kwaito artists and DJ’s (Dee-Jay) had different explanations for the name “kwaito.” (A DJ is the person who plays other musicians’ records or CD’s at a discotheque, wedding or party).

M’du Masilela, a kwaito artist, mentioned that the house music tracks sounded hot and that they were “kicking.” (SABC, video, The kwaito story).

According to Oscar Warona Mdlongwa, a dance-club and radio DJ, artist and producer who owns the record label, Kalawa Records, the music which people felt was outstanding because it touched a nerve and there is something cool about it. They called it kwaito because it was “kwaai.”

Arthur Mafokate, a kwaito artist, dancer, producer and head of the record label, Triple 9, mentioned that people in the townships named this music form after a group of township gangsters who operated in Soweto and named themselves the Amakwaito’s.

No one is absolutely sure of how the name came into being.

During the 1990's, the various artists, kwaito groups and music labels called their kwaito music different names.

Kalawa Records and Skeem call it D'Gong, pronounced as "Dee-Gong."

D'gong is a form of 'slow jam' beat with repetitive vocals either sung or chanted with an added variety of electronic keyboard or synthesizer embellishments (qradio, n d).

TKZee kwaito group describe their music as a kind of South African hip-hop, but they call it Guz, named after the group's hybrid sounds consisting of kwaito, rap and unique township music styles. Zwai Bala who is classically trained in music, used his talents and the rapping skills of Tokkolo and Kabelo, the two remaining members of the group, and produced a unique and fresh music style, named GUZ.

Triple 9 (999) Records call their music kwaito.

Joe Nina calls his music Disco-Fusion.

M'du Masilela names his music Local House Music.

### Political Origin of Kwaito

Kwaito music cannot be divorced from the political history of South Africa. It emerged with the election of Nelson Mandela as the first democratically elected president of South Africa. Kwaito Music was first heard in Soweto, Gauteng in 1994. After the Apartheid Era in South Africa, people in the townships became tired of singing political songs, freedom songs, the toy-toy dancing of crowds in the streets and riots.

The toy-toy dancing was a form of showing your dissatisfaction with the police and the apartheid policies at the time. It would happen when a crowd marches through the streets to either deliver a memorandum to a government official or during rioting in the streets.



The toy-toy dance itself is to hop from one foot to the other foot to a set rhythmic pattern which is chanted by the crowd. This became old-fashioned and it served no purpose anymore in the new South Africa. The Pantsula dance style took its place.

The youth wanted to express themselves differently through a new kind or form of music, which was never heard before. The black urban township youth started the kwaito genre underground (secretively, hidden from the public until the time was right for it to be exposed) first as a 'street' music form because it had to portray a happy party-like atmosphere. The young artists introduced this music style by performing it in the local *shebeens* first. A *shebeen* is an informal pub located in someone's backyard. It serves as recreation for local patrons where they can listen to upcoming, developing music artists.

With the birth of the new South Africa and after the release of President Nelson Mandela, musicians such as Miriam Makeba and Hugh Masekela who lived in exile, returned to South Africa. Their music was of great inspiration to millions of people during the struggle years against apartheid (Fernandes, 2004: 43). With them they brought new musical ideas, which also had an influence on local artists and musicians at a time when people were ready for something new and different (SABC, Video, The Kwaito Story).

According to Abdullah Ibrahim, jazz pianist and composer who also lived in exile, the freedom music is still being used as a guide by the young developing artists and composers of new South African music today.

Arthur Mofokate's hit *kaffir*, which was released in 1995, after the first democratic election, is an example where he asks the employer to change. He uses the words, (and I quote), "Nee baas, don't call me kaffir" – "nee baas" is Afrikaans for "no boss." "Kaffir" is a highly derogatory term for a black person, the same as the term "nigger" was used in the USA. During the apartheid years employer insisted that black employees call them "baas" (boss) and never on their first or last names. Thousands of South Africans identified with the words in this song, and therefore over 150,000 copies were sold. (Steingo, 2005: 338)

According to Maria Mc Cloy, editor of the online urban-culture magazine, Rage, Kwaito is a music genre which was born out of the excitement of the first democratic

election in 1994. Kwaito has become the soundtrack of liberation at the time. It was the energetic voice of black township youth, expressing a new optimism about the future.

Also see (<http://insideout.wbur.org/documentaries/kwaito>)

At the beginning of the new South Africa, after apartheid, the 'freedom of expression' law was implemented. Everyone had the freedom to express themselves, have self-pride, could live anywhere in the country and make use of any creative, business or study opportunity available to them. This form of expression was immediately seen in the kwaito music style with its irresistible dance music (<http://www.rage.co.za>).

# the **kwaito** classroom

## Form and Analysis

- Binary Form

A song or music piece is in Binary Form when it has two sections (A and B)

Section A starts in the tonic key and could end in one of the related keys i.e. dominant, subdominant or relative minor.

Section B starts in the same key in which A has ended. It is often longer than A and it ends in the tonic key.

Both sections A and B are often repeated.

- Ternary form

A song or music piece is in Ternary Form when it has three sections (A B A).

Section A starts in the tonic key and could end in one of the related keys.

Section B also known as an 'episode' starts in the same key in which A has ended but could modulate to a different key. It normally contains different thematic material as section A.

Section A is restated exactly the same as before but ends in the tonic key.

A Coda may or may not follow at the end. (a coda rounds off the piece thus preventing a sudden ending)

- Strophic form

The same melody is sung for every stanza in the song.

- Rondo form

A song or music piece is in Rondo Form when it has five sections (A B A C A).

The piece or song starts with Section A and is repeated after section B and section C.

Section B is also known as 'episode 1' is in a related key containing different thematic material.



Section C is also known as 'episode 2' in another related key with a contrasting theme to section B.

A Coda may or may not follow at the end.

- Sequence

A melodic / harmonic music pattern or motif which is repeated at a higher or lower pitch retaining the same rhythm is known as sequence.

Sequential repetition – sequential passages repeated at different pitches.

- Repetition

- Repetition occurs when a melodic / harmonic music pattern or motif is repeated or duplicated immediately after each other retaining the same pitch and rhythm.

- Call and response

Call and response occurs when a musician leads a tune with the 'call' and the group responds. It can be said or sung and is mostly found in African culture and music. This form could be unstructured in a sense where the parties converse with each other to share information, melodies and ideas. It can also be structured like in jazz where different musical instruments respond to a main call from for example, the piano, and communicate to each other through improvisation(Wise geek, n d).

- Tonality

Tonality refers to all the notes which belong to a scale.

- Time

Time refers to simple and compound time – duple, triple and quadruple

- Beat

Beat is the recurring pulse that is constant. The beat can become faster or slower for example, the heart beat or the drum beat.

- Rhythmic patterns

Rhythmic patterns are compiled by putting together various note values in accordance with the time signature.

- Tempo

Tempo indicates how fast or slow the music should be.

- Texture

Musical texture refers to the layering of melodies above or below each other. When there is a single melody, the texture is thin but as more melodies are added, the texture becomes thicker.

- Timbre

Timbre refers to the quality of the sound which distinguishes one musical instrument from another

- Instrumentation

Instrumentation refers to the combination of instruments used in a band or an orchestra

- Modulation

Modulation is the movement from one key to another. These keys may be related or distant related.

- Cadences: perfect, interrupted, imperfect, plagal

Cadences appear at the end of a musical phrase or at the end of the piece. Cadences can be compared with punctuation in literary language. They are thus the full stops and commas in our musical sentences. The non-final cadences (commas) are the interrupted and imperfect cadences and the final cadences (full stops) are the plagal and perfect cadences.

- Chords

Chords consist of three or four notes played simultaneously / at the same time in harmony. When chords are played consecutively, then it becomes a chord progression.

(<http://www.classicalworks.com/html/glossary.html>)

Lovelock, W, 1954, Form in Brief, A. Hammond & Co.

# the kwaito classroom

## Artists

### Arthur Mafokate:

Picture from: Google search: Arthur Mafokate



The song, “Don’t call me Kaffir” was released in 1993 as the first official kwaito song. It contains the most degrading word, “Kaffir” used by white people to address black Africans during the apartheid years. In Arabic, the word “kaffir” means “non believer” or “heathen.” It was used in Afrikaans by white citizens to address the black native people in South Africa. ([www.worldlingo.com](http://www.worldlingo.com))

In this song the black laborer is telling the white boss not to call him a “kaffir.” The words of most Kwaito songs originate from the environment and the day to day activities within the community in which the artist lives.

In the context in which this song has been written it can be classified as an example of “Protest Music.”

- Die poppe sal dans – released in 1996
- Oyi oyi – released in 1997
- Yiyo Lendawo, Khauleza – released afterwards
- Makhendlas – specially written for his brother who passed on.

Arthur Mafokate is a kwaito artist and he is a producer of new uprising kwaito artists and kwaito bands. He is the proud owner of triple 9 (999) records.



Read more at ([www.music.org.za/artist.asp?id=92](http://www.music.org.za/artist.asp?id=92))



Mandoza Tshabalala:

Picture from: Google search: Mandoza

#### Groups:

- Founder member of the Chiskop kwaito group
- He went solo in 1999

#### Awards:

- Songs nominated and won the song of the year award at the SAMA Awards
- Won multi- platinum awards
- Title track of the album won song of the year
- Best artist – Kora All Africa Music Awards

#### Albums:

- Nkalakatha album, released in 2000– 2001
- Best kwaito music album

Godoba, released in 2002

(<http://www.bebo.com/Profile.jsp?memberid=5010558100>)

To listen to the music video of Nkalakatha go to:

<http://www.nme.com/nme-video/youtube>

- Uzoyithola – the lyrics ask people to get up and do something about their situation. One cannot achieve something by doing nothing (SABC video, The Kwaito Story)

## Tkzee



Picture from: [Http://www.last.fm/tag/kwaito](http://www.last.fm/tag/kwaito)

Tkzee: kwaito group – established themselves in 1996

Tokollo Tshabalala, Kabelo Mabalane and Zwai Bala – school friends

The put together the first letters of their names (T, K, Z) to form the name Tkzee.

Zwai Bala is the first black South African to sing in the Drakensberg Boys Choir and was classically trained in music in Edinburg, Scotland.

### Shibobo

- Released in 1998, just before the soccer world cup in Europe.
- Contains sound samples of Europe's countdown Soccer theme song.
- Rapping done by guest super-striker from Bafana Bafana and Ajax Amsterdam soccer clubs, Benni McCarthy, on some words of the song.
- Shibobo means 'to dribble or shoot the ball between one's legs' Benni McCarthy scored the first goal for South Africa in the 1998 world cup soccer tournament in the match against Denmark where he delivered a 'shibobo' between the legs of the Danish goal keeper. (<http://www.music.org>)
- Tkzee won Best kwaito Album and Song of the Year award- South African Music Awards (SAMA) 1998.

Read more at: (<http://www.songs thatsouthafricavotedfor:kwaito.com>)

### Halloween

- Released in 1999
- Reached platinum level on the music charts

- Dlala Mapansula
- Mambotjie / We love this place.
- Palafala



Mafikizolo: Nhlanhla Nciza and Theo Kgosinkwe

Picture from: (<http://www.preditor.mio.co.za>)

Log into: (<http://www.jujunation.com/m/videos>) to view their music videos.

Mafikizolo's music is a mixture of Afro-pop, kwela and marabi known as being their trademark. They feel that kwaito has more substance than just focusing on the booze, partying and gangster -ism. Their music deals with important social issues such as women and child abuse, poverty, the dangers of casual sex and the importance of education. Theo feels that "kwaito can be entertaining and truthful; it can be emotionally powerful without being sentimental; and it can educate without being didactic."

Albums released:

- Mafikizolo – 1997
- Music Revolution – 1999
- Gate Crashers – 2000
- Sibongile – 2002 – 'thank you God' – consists of kwaito cum marabi house music



- Kwela – 2003
- Six Mabone – Latest – a classic car of the 1960's – contains blues and swing elements – most songs are recorded with a live band.

(<http://bands.co.za/mafikizolo.htm>)



## Bongo Maffin

Picture From: (<http://www.userserve-ak.last.fm/serve/252/4095796.jpg>)

Thandiswa Mazwai: lead singer

Serai "Stone" "Appleseed" Mopeme: known for using the tradition of 'praise singing' in his performances.

Harold "Speedy" Matlhaku: third member of the group

Album:

Best African Pop Album in the South African Music Awards (SAMA) in 1999:  
The Concerto.

Log into YouTube – Bongo Maffin to view their music videos

# thekwaitoclassroom

## CHARACTERISTICS

This black South African Popular Music is a musical sound which started in the ghetto or township. Young black artists mixed technology with catchy lyrics and created South Africa's equivalent of hip-hop and house music (Pokwana, 1998: 22). Hip-hop originated in the late 1970's in the slum and ghetto areas of America. It is regarded as being a lifestyle more than a musical form. Initially hip-hop was understood to be an urban black musical form but gradually talented white artists, such as Vanilla Ice and Eminem embarked on the scene.

The word 'hip' means 'cool' and 'hop' means 'dancing' therefore 'cool dancing' (Van den Berg, 2004:39). The hip-hop genre consists of rap music where the performer / artists recite, chant or say words to the beat of the turntable.

House music has its origin with the Warehouse nightclub in Chicago, USA where DJ Frankie Knuckles made the genre popular. House music consists of different styles of electronic dance music which existed in the early to mid 1980's. Generally all forms of house music has a 4/4 beat (four beats in a measure) which is generated by a drum machine with an electronically generated bass-line as a foundation. On this foundation, electronic sounds and samples of music such as jazz, blues, synthesized pop, Latin soul, and rap are added. House music is mostly instrumental (<http://www.jahsonic.com/House>).

Kwaito music has many textures, key vamping, rolling bass lines and vocal chanting. The content of the lyrics is a combination of all eleven official languages of South Africa which reflects the day to day living experiences and dreams of the youth in the post apartheid time (Hills, F. Kwaito is looking sharp! <http://www.southafrica.info> )

Oscar 'Warona' Mdlongwa, kwaito artist and producer, added some piano riffs, slowed down the tempo, added percussion and African melodies but he kept the

house groove going, thus resulting in his version of South African house, which then became kwaito.



Picture from: Google search: Oscar 'Warona' Mdlongwa

Oscar 'Warona' Mdlongwa

Mdu Masilela, kwaito artist and megastar, mixed house music with the local bubblegum disco music and the outcome was kwaito (<http://www.rage.co.za/kwaito.html>). He also mentioned that at first they borrowed sounds from United Kingdom house music, United States hip-hop and rhythm & blues and fused them with Mbaqanga to which their own lyrics were added. The result was a unique sound that was purely South African.



Mdu Masilela

Picture from: Mdu Masilela Google search

Kwaito is a mixture of all South African disco music, hip-hop, Rhythm and blues, reggae, American and British house music, with lots of local flavour and attitude added.



The instrumental arrangement and the dance-ability of the composition/song is especially meant for street parties, private parties, night clubs, shebeens where people congregate for leisure and recreation but definitely not to intellectualise.

Kwaito is best defined as a hybrid of township rhythms like Mbaqanga, Bubblegum disco music of Brenda Fassie, Yvonne Chaka Chaka, African jazz, with slowed down tempo of European house music and American hip-hop. Mbaqanga means steamed maize bread instead of baked. The Africans developed Mbaqanga music from their own cultural resources. Coplan, 1995 refers to it as being the local township jive.

Bubblegum music was first discovered in the 1960's with Buddah Records. This was to replace the old song about crime, war and depression. Bubblegum was created to make people feel happy, pleasant and smile. Musically it was of a very low standard and had no educational value but it was very commercial especially for financial gain. People used to buy it just to listen to it repetitively because of the catchy tune and groove rhythm. It appeared in the South African black townships during the 1980's and was interpreted as a bright, light pop style of music with an American and European disco influence as well as mbaqanga, township pop.

The lyrics were mostly about everyday domestic or relationship problems. It was perfected by the late Brenda Fassie, a township pop diva, who could write words in the latest township slang which the streetwise listeners adored and therefore had many followers and fans, hence her well known hit called "Weekend Special." (<http://www.home.att.net/bubblegum/goldhist1>).



Yvonne Chaka Chaka      Brenda Fassie

Pictures from: Brenda Fassie Google search and Yvonne Chaka Chaka Google search

The lyrics of the kwaito songs are about life in the townships e.g. unemployment, poverty, Hiv- Aids, racial issues, violence, education, etc. Isicamtho (township slang), tsotsitaal (street language of thugs) which are spoken on the streets of the South African townships, are used in kwaito music which could be a combination of all 11 official languages of South Africa. A tsotsi is a person with anti social behaviour due to unemployment and rigid pass laws at the time (Coplan, 1985: 162 – 163). The lyrics are mostly chanted, sometimes sung over a slowed down house beat, heavy bass and layered with sound samples which are electronically programmed (<http://www.rage.co.za/kwaito.html>)

The tempo of 'house music' was slowed down from 130 to 110 and even 90 beats per minute by local Deeja's.

The lyrical content has improved since the onset of the music style as the artists are writing about life in the new South Africa. As opposed to the earlier meaningless lyrics (<http://www.sahistory.org.za>). The lyrics in 'Uzoyithola' by Mandoza ask people to get up and do something about their situation. It means that 'one cannot achieve something by doing nothing' (SABC video, The Kwaito Story). On street level, kwaito lyrics have never been so honest and expressive. Satire is prevalent and presented in the local flavour which one cannot understand fully unless you live in the township yourself.



# thekwaitoclassroom

## CULTURAL DEMOCRACY

Kwaito music was started underground during the Apartheid era and therefore it had an undercurrent of oppression. The music, with its throbbing, pulsating beats, was often accompanied by politically implied lyrics, for example, 'Kaffir' by Arthur Mafokate, in which he mocks the white South Africans' use of derogatory names for blacks.

After the release of President Nelson Mandela, Kwaito music became the music of liberation. It then became recognized as the energetic, high impact repetitive rhythm of the black township youth. Among the young black people, kwaito is a dominant cultural movement. It is about being yourself and not about making apologies for who you are or where you come from. Kwaito is about autonomy, authenticity and youthfulness. It is a cultural democracy. (Levine, 1998:54)

According to the Kwaito group, Bongo Maffin, they have reclaimed their African-ness through Kwaito music. Stone, a member of the group, sees Kwaito music within the context of President Thabo Mbeki's African Renaissance (Khumalo, 1999). Through Kwaito music the youth is expected to assume human responsibility and to help humanize society so that it fits in with the *ubuntu* concept. (SABC Video: The Kwaito Story).

*Ubuntu* emphasizes human rights, national identity and communal welfare. Every human being has human rights, as is stated in the constitution of South Africa. It is expected of citizens to show some form of patriotism and to share in the 'Proudly South African' slogan. Every person must strive for his/her own wellbeing and help others to achieve theirs. *Ubuntu* also coincides with the Truth and Reconciliation Commission which was set up at the time of the 1994 democratic election to



inculcate a new democratic South Africa. Its specific task was to investigate cases of political violence and to suggest amnesty to perpetrators who admitted their guilt and desperately wanted to be forgiven (Erlmann, 1999:236-237).

Kwaito has its own style of dance and dress.

The Pantsula dance style is accompanied by kwaito music. This dance style is seen as a 'flat footed African tap-and glide style of dance.' The word 'Pantsula' is Zulu and means to 'waddle like a duck or walk with protruded buttocks' which is the way in which it is danced (Harper, n d).



Picture from ([http://www.ehow.com/about\\_5414725\\_history-pantsula-dance.html](http://www.ehow.com/about_5414725_history-pantsula-dance.html)).

It was a very popular dance form in the 1980's among the youth in the townships in Africa. The pantsula dance made the youth feel free from being dominated by elders and free from prejudice, yet again a sign of rebellion which prevailed at the time of apartheid. Presently it is the group 'Via Katiehong' amongst others who still preserves the original pantsula dancing which portrays the rebellion, energy and creativity of the 1980's.

Gumboot dancing is another form of pantsula where the dancers wear heavy boots to tap the floor making a special rhythmic pattern. Pantsula became the culture of the township thugs to the extent where they competed in who could dress the flashiest and produced the most original and creative pantsula dance moves. Pantsula dancing accompanied by kwaito music gradually appeared on the commercial scene from the townships and eventually hit the international market (Harper, n d).

According to Adrienne Sichel, an arts journalist, pantsula is 'very much an urban South African dance form.' American Hip- Hop is very popular today and has a strong influence on the original pantsula dancing, seeing that breakdancing and hip-hop moves are very prevalent in today's pantsula performances. Pantsula is an expression of life in the township by using mime, poetry and dialogue as important

parts of the dance routines (<http://cue.ru.ac.za/dance/2009/pantsula-revives-sa-s-dance-floor.html>). Here the dance could showcase props and percussion musical instruments e.g. bass drums. This could also be in the form of a theatre show where scenes from the townships are being portrayed through dance.

The dress is normally low-slung baggy pants and oversized jackets, which look as if it has been inflated for the show, with lots of gold jewellery. Gold is seen as a sign or token of wealth. The baggy trousers are worn without a belt, which hang low enough so that one could see the waistband and top three buttons of their boxer shorts. It is of utmost importance to be and feel comfortable in the kwaito dress code. The lines of clothing are loose, young and for the street, maybe a Tommy Hilfiger or Kangol brand or logo will be worn (Bristow-Bovey, 2000:39)

Kwaito also means to be 'hip (cool) from the hood' meaning to fit in with your neighbourhood dress code. Years ago Mandoza used to wear Khaki clothing because it was the township style of dress at the time. Mdu Masilela created his own kwaito outfit called Chiskop. Prophets of the City, the rap group in Cape Town, wore baseball caps, baggy pants and gold jewellery (Steingo, 2005:342)

Thandiswa, of the group Bongo Maffin, had created her own image of dreadlocks, turbans, Xhosa make-up and beads. She used to wear long layered dresses or trouser suits as well as boots or sport shoes (McCloy, 1999:20).

Mafikizolo had reinvented the 1950's look which blended in beautifully with the 1950 Sophiatown Jazz image instead of the 'bling-bling' kwaito image of certain kwaito stars (Fernandez, 2004:44). At the time they have attracted the immediate attention of fashion designers for the cat walk, locally and internationally. Kwaito was then definitely a lifestyle. It was and still is about how you dress, where you live and the type of person you are.



# thekwaitoclassroom

## RECORDING

Music was produced in South Africa for the commercial market in 1912 for the first time. It was controlled and owned by whites during the apartheid era and it was difficult for black music producers to get access to these music labels and therefore they established their own music labels (Swink, 2003).

The earliest producer and recording studio of kwaito music in Johannesburg was Ghetto Ruff.

The black kwaito music artists had the talent to make music, but they needed the expertise of the white music producers to market their music. The artists were forced to learn how the music industry works from their white counterparts. M'du Masilela previously worked with Ghalakis & co to learn the ropes of music producer and sound engineer (Khumalo, 1999:16).

The music labels were owned by white producers and unfortunately South African black music were not considered for recording. Kwaito artists who started their own radio stations are Arthur Mofokate who owns triple 9(999), Don Laka and Oscar Warona Mdlongwa have kalawa Jazmee Records, M'du Masilela's label is M'du Records (Vongai, Cosmoman, 1998). Here they play and record their own kwaito music productions as well as create job opportunities for and promote the music of new and upcoming kwaito stars like for example Trompies, Ismael, Abashante, Brothers of Peace, Bongo Maffin and others. This above-mentioned phenomenon can be regarded as entrepreneurial opportunities which are being created by kwaito artists which coincide with the *ubuntu* philosophy (Coetzer, 2001:11).

Kwaito stars, with the exception of a few, are not formerly trained in playing musical instruments but they make use of music technology to produce digital



sound recordings. Digital sampling is an electronic digital recording system which takes 'vertical slices' of sound (samples) and converts it into binary information. The binary information tells a sound producing system, in the form of a computer software package, how to redesign, instead of reproduce, it instantly (Emmerson, 2000:101). Various sound samples are available from sound libraries as well as making use of Giga Studio, a computer software package.

The kwaito music stars layer the chosen sound samples to construct and design the sound of a band, which is then burned onto a compact disc. These serve as backtracks while they sing or chant at their performances in front of an audience with some dancers in the background on stage. Singing or chanting takes place depending on the style of the song. The 'looping effect' where a continuous groove in the dance beat is created and successfully used in the sound design of the kwaito music style in the same way as in the 'Party Rap' genre. It is intended for the audience to dance and enjoy the beat. The groove-beat-sound-samples are being used with great success and creativity by kwaito stars.

These performances can be moved easily to different places in one night because they can perform immediately on arrival seeing that no cabling, patching and sound checking is needed as in the case of a live band (Stephens, 1996: 21).

Females are used as front-up singers (a person who lead sings solo, or in a group in front of a band on stage) or they are asked to play limited non melodic percussion instruments. Females are also used to sing backing vocals and to dance on stage during the performance (Bayton, 1992:1). In kwaito performances the female's role could be subservient by merely answering a call from the male lead singer known as 'call and response' (a dialogue between male and female) Sometimes the female merely repeats what the male singer has stated (Stephens, 2000).

# the kwaito classroom

## MARKETING

At the beginning kwaito songs were recorded on cassettes and sold from the boots of cars to the public by the urban township youth. Kwaito songs were then played on the streets at taxi-ranks in the townships. Soon it was played in the local shebeens and the local nightclubs in Johannesburg. These kwaito songs were performed and played by young developing artists in the shebeens in an attempt to promote it and to introduce it to the public.

Gradually the kwaito artists learnt how to use music technology and started to write compact discs (CD's). These CD's were promoted by them via the media like YFM radio and Metro radio. Kwaito artists had to pay the DJ's (Dee-jays) to play their music on the radio in order for it to be heard by the masses (Pokwana, 1998: 22). Various articles started to appear in magazines and newspapers about Kwaito music.

The radio stations were predominantly owned by whites who at the time of apartheid regarded kwaito music as being very low-class and inferior, therefore kwaito music did not get airplay on the radio during the early 1990's

The following facts about the music industry were mentioned by different kwaito musicians and producers:

- Eugene Mthethwa from the successful group Trompies, advises young up-coming kwaito artists to know exactly how business is conducted behind the scenes at record companies. They must know everything about the music industry before signing up with a producer. It is best to be a shrewd

and cunning business person to ensure not to lose out in board meetings and negotiations.

- Oscar Mdlongwa of Kalawa records feels strongly that the music recording business is tough and one must work hard at it 24 hrs per day. You need to have a good education, have talent and be totally committed to your work. The recording business is not always very stable and there are no guarantees that you will be famous or very rich if you are not serious about your music career.

A good professional lawyer is a prerequisite for all aspiring musicians.

- According to Kabelo Mabalane of Tkzee, if you want to be a successful musician/artist you need to have an excellent hit song, make a good video of the song, a tightly organized distribution, a record company to support you and television advertisements (Milton, 2000).

Although Kwaito was not recognized by the mainstream music culture, it kept on growing to great strengths so that it could provide employment for many thousands of people in music, the radio, entertainment and fashion industries (Hills, 2003).



# thekwaitoclassroom

## LESSON PLANS

The following lesson plans are examples of lessons based on two kwaito songs. These lesson plans may be altered and adapted according to the teacher's needs or other kwaito songs of the teacher's choice may be used.

Lesson 1 encompasses Four Part Harmony in a minor key with passing notes, auxiliary notes, harmonic rhythm and the use of tierce de picardie.

Lesson 2 is Responsive Listening in which learners identify the different elements of music in a kwaito song.

Lessons 3 and 4 fall under Form and Analysis where learners analyse the form of kwaito songs.

Lesson 5 is on the Kwaito Music Style, positioned in History of Music.

### LESSON 1

Grade: 12

Theme: Kwaito Music

Lesson: Four part Harmony

Topic: Harmonic rhythm and non-harmony notes

Purpose: To recognise non-harmony notes, such as passing and auxiliary notes, in a four part harmony exercise and to determine the harmonic rhythm.

During this lesson, learners will practice and consolidate their harmony rules, observe all non-harmony notes in the given exercise and apply the correct harmonic rhythm.

At the end of the lesson, learners will know more about harmonic rhythm and that they can harmonise a kwaito melody in four voice parts (SATB).

Conceptual knowledge which the learners will understand by the end of the lesson:

- (a) Passing notes
- (b) Auxiliary notes
- (c) Tonality
- (d) Frequency of chord change/chord progression
- (e) Tierce de Picardie

#### Lesson steps

1. Teacher revises all harmony rules with regards to primary and secondary triads in minor keys, time signatures and note values, especially triplets and syncopation.
2. Harmonic Rhythm – how frequent/often chords change in a passage of music and is measured in note values
3. Teacher plays the kwaito melody on the piano to the class and asks if they have heard it before.
4. Teacher gives a copy of the melody to each learner and together they start analysing it.
5. They determine the key in which the melody is written, time signature, passing notes, auxiliary notes, repeated notes, etc and lastly the chord structure.

#### Consolidation

6. The learners harmonise two melodies in four voice parts, soprano, alto, tenor and bass (SATB) by applying all the previous four part harmony knowledge in the given exercises.
7. The teacher supervises and learners may use the piano to test and examine their work. Finally they play the completed composition on the piano for the teacher to hear.
8. When the learners and teachers are satisfied with the harmonisations, they may notate it using the Sibelius notation program if available.

Exercise:

Harmonize the following kwaito melody by adding alto, tenor and bass voice parts.

The image shows three systems of handwritten musical notation on a page. Each system consists of a treble clef staff and a bass clef staff, both with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first system contains a melody in the treble staff with a triplet of eighth notes (G4, A4, B4) on the first beat, followed by a quarter note (C5), a half note (D5), and a quarter note (E5) on the second beat. The second system continues the melody with a triplet of eighth notes (F5, G5, A5) on the first beat, followed by a quarter note (B5), a half note (C6), and a quarter note (D6) on the second beat. The third system shows a single half note (E5) on the first beat, followed by a double bar line. The bass staves are empty in all three systems.

The melody "We Love This Place" from the Haloween CD by TKZee -



Exercise 2:

Harmonize the following melody in four parts by adding alto, tenor and bass voice parts.

The image shows two systems of musical notation for Exercise 2. Each system consists of a treble clef staff and a bass clef staff, both in G major (one sharp) and 4/4 time. The melody is written in the treble staff of each system. The first system has a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass staff is empty. The second system has a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass staff is empty. There are two sharp symbols (#) written below the bass staves, one under the first system and one under the second system.

Introduction "We Love This Place" from the Halloween CD by TKZee

## LESSON 2

Grade: 10

Theme: Kwaito music

Topic: Responsive Listening: Elements of music

Purpose: Learners identify and analyse a song in terms of the different elements of music through active listening.

Lesson steps:

The teacher teaches the following music elements to the class before it is identified in the following Kwaito song.

1. Time: duple, triple and quadruple time
2. Tempo: slow, moderate, fast, very fast
3. Dynamics: soft, crescendo, loud, diminuendo
4. Timbre: music instruments which are used in the song below and other.
5. Texture: thin and thick
6. Rhythm: note values contained in the song below
7. Form: revise binary, ternary, rondo and explain strophic form
8. Pitch: high, medium and low

SONG: WE LOVE THIS PLACE – TKZEE

The learners will listen to the song – We Love This Place - and identify the following music elements in the song:

1. Time: four beats in a bar
2. Tempo: Moderato / moderate speed
3. Dynamics: crescendos and decrescendos, loud and soft
4. Timbre: mouth organ, piano, violin, cello, electronic keyboard
5. Texture: When a single melody is heard then the texture is thin. When another melody is added or accompaniment by other music instruments then the texture is thick.
6. Rhythm: anacrusis – crotchet rest, triplets, crotchets, semibreve, minim, syncopation.
7. Form: strophic – several verses are sung with a chorus in between each verse.

8. Pitch: medium and low.

The teacher will play the song as many times as needed for the learners so that they can fill out the answers on the worksheet provided by the teacher.

The teacher designs a worksheet with the above-mentioned music elements for the learners to complete.

## WORKSHEET

Answer the following questions on the elements of music which you have heard while listening to the kwaito song – We Love This Place by TKZee.

1. Form: Name and explain the form in which the song is written.

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2. Time: What is the time signature of the song? \_\_\_\_\_

3. In what key is the song written? \_\_\_\_\_

4. Tempo: What tempo marking would you give to the song?

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5. Timbre: Make a list of all the instruments which you hear in the song.

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6. Rhythm: Write two outstanding rhythmic patterns in the piece.

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7. Name two examples of dynamics in the song.

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8. Explain the nature of the texture of the song.

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## LESSON 3

### The Analysis of a Kwaito Song – Kaffir by Arthur Mafokate

The following kwaito song is an example where learners can see that kwaito music can be analysed musically and that it is not just used for dancing.

The following song is written by Arthur Mafokate, the king of Kwaito, in 1993. In this song he uses the utmost degrading word “kaffir” that white people would call black Africans. In Arabic the word means ‘non-believer’ or ‘heathen.’ In this song Arthur asks the Boss not to call him a ‘kaffir.’ The song also mentions that apartheid will not disappear over- night but change is coming. This was his first kwaito hit on the radio stations during 1994.

### KAFFIR – ARTHUR MAFOKATE

The following is an English translation of the lyrics of the song and I quote:

Boss, No.

Boss, don't call me a *kaffir*.

Can't you see I am trying my best.

Can't you see I am moving around.

I don't come from hell.

You would not like it if I called you a baboon.

Even when I try washing up, you still call me a *kaffir*.

Boss, don't call me a *kaffir*.

(Mhlambi, 2004:120)

The lyrics imply a complaint or dissatisfaction with the relationship between the boss and his employee.

In the song the above-mentioned lyrics and the beat are persistently repeated – ostinati (<http://www.8notes.com/glossary/ostinato.asp>)

### **TIME:**

The song is written in quadruple time, four crotchet beats in a bar, also known as “four to the floor”.

**KEY:** The song is in D major.

### **INSTRUMENTATION:**

The introduction consists of a few chords of 3 bars on stringed instruments. Bar 4 is silent. The bass guitar and marimba enters with the main melody against the strings for eight bars. In bar 9 the male artist, (Arthur) starts chanting the words. The strings stop at the end of bar 12. The High-hat enters in bar 13 against the bass guitar melody for a further eight bars. A repetitive bass beat enters at the end of bar 16 on the bass drum / kick drum against the melody for another four bars. Then the ride cymbal enters in bar 21 against the bass and melody and drum beat. These four instruments carry on for a further eight bars then the female voice melody enters in bar 29. The voice melody over bass guitar / marimba, bass drum and ride cymbal continues for 17 bars.

The ride cymbal falls away from bar 39 and the High-hat re-enters to play with the bass guitar / marimba melody and bass drum continue until bar 47 when the ride cymbal re-enters with the same original rhythmic pattern as before.

In bar 55 the female voice repeats the same descant melody for 17 bars over the accompaniment and stops at the end of bar 70. The bass melody, together with the bass drum and ride cymbal continue for the next four bars.

In bar 75 the rhythmic pattern of the bass drum changes and it continues with the ride cymbal's rhythmic pattern for a further 4 bars. In bar 79 the bass guitar/marimba melodic theme re-enters and the kick drum returns to its original rhythmic pattern while the ride cymbal continues with its rhythm.

In bar 83 the female voice enters over the continuous beat and bass melody for a further eight bars until bar 91 when the artist starts chanting against the

accompaniment. In bar 95 the kick drum and cymbal fall away and the bass guitar/marimba melody continues alone for four bars.

In bar 99 the female voice melody re-enters with a repeat of the 17 bars until beginning of bar 115. From bars 115 to 118 the bass guitar melody plays against a piano riff. The Piano riff continues until the end of bar 122.

From bars 119 to 122 the bass drum enters with a new (4 crotchet note in a bar) rhythm which was never heard before, against the bass guitar melody.

In bar 123 the bass drum reverts back to its original pulsating rhythm together with the ride cymbal while the bass guitar melody continues.

In bar 127 the female voice re-enters again for eight bars and ends in bar 134 together with bass drum and ride cymbal. In bar 135 the bass guitar melody plays alone until the end of the piece which ends in bar 138.

## **FORM**

The song starts with an introduction of 8 bars.

Section A starts in bar 9 and ends in bar 28.

Section B starts from bar 29 until beginning of bar 35.

Section A is repeated from bar 35 to bar 54.

Section B is repeated from bar 55 until beginning of bar 71.

A bridge passage occurs from bar 71 until bar 82.

Development section from bar 83 to bar 98 of female voice and male chanting occur.

In bar 99 the full B section of the female voice melody is re-stated until the beginning of bar 115.

Section C, a new section, appears from bar 115 to bar 122 (8 bars)

Section A appears for four bars (bar 123 – 126)

A coda starts in bar 127 which is a combination of melodic and rhythmic material of sections A and B. The bass guitar melody plays alone for the last four bars which end on a perfect cadence in bar 139.

No modulations occur in the song and it ends in D major.



**DYNAMICS:** No diversity of dynamic levels occurs in the song. The entire song is on the same loud level.

**TIMBRE:** The song has an interesting blend of Bass drum, High-hat, Ride cymbal, Marimba, Female voice and male chanting. Piano riffs can also be heard in the coda.

**STYLE:** Kwaito

The repetitive beat invites or entices the listener to dance.

## LESSON 4

Grade: 11

Theme: kwaito music

Topic: Form and Analysis

Purpose: To analyse a kwaito song in terms of structure, tonality, melodic and harmonic devices and orchestration (timbre)

### WE LOVE THIS PLACE - TKZEE

This song was written in 1998 for their album called 'Halloween.' In this song Tkzee pays tribute to South Africa in which they show appreciation for the new South Africa and are optimistic for a better and improved country.

### INTRODUCTION

We're here today to enjoy this beautiful place  
Laced with beautiful people and persons and everything  
It's through God's connection on this day  
Can nobody touch a superior?  
It's 1998, one triple nine, going to be the year we shine.

Introduction:

Melody played on mouth organ, electric piano and bass drum in four beats to a bar.

Chorus:

2. Voice, mouth organ, electric piano and bass drum

Oh how we love it here  
We really love this place today  
The music is playing  
And that's why we're saying  
We really love this place

Rap verse 1

Well, here we go, I got to go, another show  
But you know we got to make do  
The world seems to be too hard to get over  
Too low to get under and  
We stuck in the middle of it, yeah

We better make the best of it and  
The only way to survive is to make a profit a Moffat.

Chorus:

Oh how we love it here  
We really love this place today  
The music is playing  
And that's why we're saying

We really love this place (Chorus x 2)

Rap verse 2

Here I am boogie love coming with a fat jam  
Fat cat that doesn't give a damn  
But anyway I figured this  
But if it don't stop then I won't quit  
We try to make money so life can be a pure bliss  
Reminisce on days gone by  
Like we all know, only the strong survive  
Don't be scared just let each other fly  
Just chill see how we get by and please  
Don't get caught up in the mix  
This world is full of dirty tricks  
Add to that, never trust a trick  
With God's blessing, nobody will take my place  
Cause damn, I just love this place  
With God's blessing no-one will take my place  
I just love this place

Chorus x 1

Piano and bass drum interlude for 8 bars

Bridge passage

Oh we love it, oh we love it here

We love this place x3

Chorus x 2

Coda and end:

Ooh - Now you understand

God is beautiful



Evil will never triumph because  
Truth always prevails  
So everybody who try to manipulate  
And get what's not theirs  
They will fail, this day.

#### LESSON STEPS:

##### Step 1

The teacher revises the following concepts with the learners in preparation for the analysis of the song

- (a) Tonality – referring to key – the key in which the piece is written
- (b) Sequence – the repetition of a melodic figure at a higher or lower degree of the scale.
- (c) Repetition – a melodic figure is repeated or duplicated.
- (d) Form – binary, ternary, rondo strophic
- (e) Rhythm – note values and rhythmic patterns relating to time and metre
- (f) Timbre – tone colour – the unique sound of music instruments
- (g) Cadences – perfect, plagal, imperfect and interrupted
- (h) Rapping – words are spoken or chanted rhythmically over a beat

##### Step 2

The teacher plays the song twice on the CD player for the learners to listen to while following the words on the overhead projector (OHP).

##### Step 3

The teacher hands out a written score of the melody of the song to each learner to analyze. The learners analyze the song with the teacher by determining the form, key, time signature, melodic devices, cadences, harmonic devices, modulation, instrumentation used etc. This is done through active listening to the song repetitively.

### Analysis:

The introduction is in c minor. It is played on the synthesizer and voice over. Length is eight bars long.

The melody of the chorus is played first on the mouth organ, bass drum and keyboard (piano). Keyboard plays the opening melody of the introduction in four part harmony thereafter the chorus is sung by a male voice with mouth organ, electric organ and bass drum accompaniment, a total of sixteen bars.

Rap verse 1 follows with electric organ accompaniment and bass drum for sixteen bars.

The chorus is sung again by the male voice with mouth organ, piano and bass drum for sixteen bars. Piano plays the chords of the opening introduction melody.

The chorus is sung again with violin accompaniment added above with a descant melody.

Rap verse 2 follows with electric organ accompaniment and the descant melody is played by the cello. The violin descant melody and piano accompaniment starts at 'just chill'

The chorus is repeated with violin descant melody, keyboard and bass drum accompaniment.

A piano and bass drum interlude occurs with exactly the same introduction melody for eight bars ending with the same Tierce de Picardie.

A bridge passage for eight bars with the cello playing the descant melody of the violin follows. Bridge is repeated this time with violin playing the descant melody

The main chorus reoccurs again, this time with the violin descant melody played above it for sixteen bars long in the tonic key, c minor. Piano and bass drum accompaniment.

The song ends with a restatement of the introduction melody which now serves as a coda in the tonic key, c minor. Chorus of female voices hums the melody with voice over and ends with a Tierce de Picardie.

## FORM:

The piece is written in Strophic Form – chorus and verse.

## TONALITY:

C minor

## RELATED KEYS:

E flat major – relative major

G minor – dominant key

F minor – subdominant key

## TIME SIGNATURE:

Simple quadruple time - Four Crotchet beats in a bar

## COMPOSITIONAL DEVICES - MELODIC

Sequence occurs in the chorus in bars 1 and 3 as well as bars 6 and 7 (triplets).

Sequence occurs in the violin descant melody in bars 1, 2 & 3 up an interval of a 2<sup>nd</sup> per bar. Sequence appears again in bars 5, 6 & 7. Bar 6 starts a minor 3<sup>rd</sup> lower with an interval of a perfect 4<sup>th</sup> than bar 5 starting with an interval of a minor 3<sup>rd</sup>. Bar 7 starts an interval of a major 2<sup>nd</sup> lower than bar 6 ending with a perfect cadence at the end (4<sup>th</sup> beat in bar 7 to first beat in bar 8).

Repetition in the bridge passage in bars 1 – 2 and 5 – 6.

## RHYTHMIC DEVICES;

Syncopation – a displacement of the music accent to weak beats or off-beats in the bar.

Triples – a group of three notes perfectly played in the time of two and indicated by the figure 3

## COMPOSITIONAL DEVICES - HARMONIC

Tierce de Picardie [a major chord I in a minor key – (e natural instead of e flat) – at the end of the song].

Perfect Cadence: Final cadence at the end of a section or/ and at the end of the piece. Figured bass will be indicated as V – I (melody ending either ti–doh; soh–doh or re-doh in tonic solfa. Bass will end soh-doh).



## INSTRUMENTATION

Synthesizer, electronic keyboard (piano), mouth organ, cello, violin, bass drum, voice.

Chorus is sung by a male vocalist.

Verses are rapped with instrumental accompaniment.

Female chorus ends with voice over at the Coda.

## CONSOLIDATION:

Teacher hands out the following worksheet to learners to complete.

## WORKSHEET

Name: \_\_\_\_\_ Grade \_\_\_\_\_

Complete the following questions in the spaces provided.

1. Name the key in which the song is written. \_\_\_\_\_

2. What is the time signature of the song? \_\_\_\_\_

3. Explain what a 'Tierce de Picardie' means. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. Explain what is meant by 'sequence' \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Explain the term 'repetition' \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. Why is this song in strophic form? Explain. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7. Name all the instruments which you have heard in the song.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

8. Name TWO rhythmic features which occur frequently in the song.

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9. Explain what 'rapping' means. \_\_\_\_\_

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10. Indicate on the score an example of

- (a) Sequence
- (b) Repetition
- (c) Perfect cadence
- (d) Tierce de Picardie

## LESSON 5

### KWAITO - Music Style

#### LESSON AIMS:

1. To introduce indigenous Black South African Popular Music to the Learners in the music class – KWAITO under the following topics:
2. The origin of Kwaito music.
3. The characteristics of Kwaito music
4. The kwaito artists and their songs
5. The Kwaito music recording and marketing.
6. The kwaito culture.

#### CLASSROOM ORGANISATION

Group work Lesson: Class is divided into six groups. Each group will draw a topic to prepare form a box. Each group will prepare the topic for homework, bring material and information to class to prepare within their groups and then present it to the class.

Topics: The Origin; The characteristics; Kwaito Artists and their songs; Recording; Marketing; The kwaito culture.

Preparation time in Class will be two periods.

**Note:** The following lesson is just *an example*. The content of this lesson can be adapted by the teacher as the need may be.

#### INTRODUCTION

1. Play popular music extracts of your choice for the learners to identify, music which they know and are familiar with. E.g. Rihanna, Lil Wayne, Justin Bieber, Drake, Black Eye Peas, Lady Gaga.
2. Now play some Kwaito track for them to identify. Mandoza



## CONTENT

1. Kwaito – pronounced as 'Kwhy-toh' or 'quite-oh' it comes from the Afrikaans word 'kwaai' which means angry. It can also mean good or hot (Pan, 2000:40)
2. The lyrics or words were about life in the townships and the everyday experiences but are more meaningful now. It is about poverty, women and child abuse, education, HIV Aids etc. in the South African townships whereas before it did not have any substance or proper meaning. The language in which it is chanted or sung is called Isicamtho which is South African township slang, a mixture of Afrikaans and other black indigenous languages. Isicamtho is seen as a more upgraded version of Tsotsitaal. A tsotsi is a South African township gangster and taal means language in Afrikaans therefore 'the language of a township gangster.' ([http://www.unesco.org/courier/2000\\_07/uk](http://www.unesco.org/courier/2000_07/uk))
3. Music was first heard in Soweto, Gauteng in 1994. Kwaito emerged after the apartheid era; it was first started underground by black youth in the South African townships. Kwaito is influenced by black American and British house Music, rap, hip-hop, rhythm and blues, Jamaican reggae, South African bubblegum, jazz etc; Black South African youth came up with their own home-grown style – Kwaito. Kwaito was about life in the South African townships and it resembled a happy, party-like, dance character. The youth of the time was tired of being part of the Apartheid era and had new positive hope for the future after the release of President Nelson Mandela (our first democratically elected president of South Africa) from prison. The idea was then to look to the future in a happy and positive spirit for what the new South Africa would offer.
4. Kwaito Artists: Arthur Mafokate, King of Kwaito; Mandoza; TKZee; Boom Shaka; Bongo Maffin; Mdu; Mafikizolo etc. Play songs of your choice to the class.
5. Recording and Marketing: Not all Kwaito artists can play musical instruments therefore they make use of backing tracks to accompany their chanting,

rapping or singing. They recorded the music first on cassettes and later on Compact discs. As kwaito artists became more computer literate computer software programs were used to design/compose the songs with sound samples which are paced together to have the required completed song.: The radio stations were predominantly owned by whites and therefore kwaito music could not get airplay at all during the early 1990's. Kwaito artists started their own radio stations like Triple 9(999), Kalawa Jazmee Records, Oskido. In their own radio stations they could play their own designed/composed kwaito music as much as they wanted to and they also promoted the music of new and upcoming kwaito stars at the time e.g. Trompies, Ismael, Abashante, Brothers of Peace, Bongo Maffin and others.

6. The Kwaito Culture: Kwaito music is not just a music style, it is a complete culture. People dress, dance and live the kwaito style. Kwaito represents an image of gold and well being, showing off expensive cars, jewellery and clothing. Many young Kwaito stars rose to fame by creating new sounds which was fresh and different after the apartheid era. Their music got airplay on the radio very quickly and they eventually started their own record labels, thus becoming entrepreneurs. The dress code was unique when kwaito started in the form of Converse all star sneakers, baggy pants, over sized lumber jackets and Kangol hats. The Pantsula dance style was unique to this music genre which contains complicated rhythmic formations which are performed differently in each region of the country. The knee-jerking movement in the dance is always maintained although the break dancing and hip-hop dance styles of America are featuring heavily in modern pantsula. Pantsula also includes mime, poetry and dialogue which resembles and outlines the struggles and hardships of life in the townships (Durham, 2009)

After the teacher's lesson the groups will do their presentations and hand in the respective topic/planning notes to the teacher to compile a complete set of notes for all learners in the class.

The teacher may evaluate the presentations to use as a progress/year mark.

**WORKSHEET:** Consolidation.

A *crossword puzzle* or a *word find* could be designed by the teacher based on the content of the lesson and or the contents of the presentations of the learners for them to complete.



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# KAFFIR

ARTHUR MAFOKATE

00:08

The musical score is for the piece 'KAFFIR' by Arthur Mafokate, measures 1 through 6. The score is written for a 4/4 time signature with a key signature of two sharps (F# and C#). The instruments and parts are as follows:

- Voice:** Six measures of whole rests.
- Synthesizer:** Six measures of whole rests.
- Synthesizer 1:** Measures 1-4 feature a 'String Sound' with a forte (*f*) dynamic. The melody consists of a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5. Measures 5-6 feature a 'String Sound' with a forte (*f*) dynamic, consisting of a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5.
- Synthesizer 2:** Measures 1-4 feature a 'String Sound' with a forte (*f*) dynamic. The accompaniment consists of a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5. Measures 5-6 feature a 'String Sound' with a forte (*f*) dynamic, consisting of a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5.
- Electric Bass:** Measures 1-4 are whole rests. Measures 5-6 feature a forte (*ff*) dynamic, consisting of a half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4.
- Percussion:** Six measures of whole rests.
- Drum Set:** Six measures of whole rests.

2

# KAFFIR

7

The musical score is written for a piece titled "KAFFIR". It begins with a 7-measure rest, indicated by a "7" above the first staff. The key signature is one sharp (F#). The score consists of the following parts:

- Synth:** A synthesizer part with a treble and bass staff, both containing rests for the first five measures.
- Synth 1:** A synthesizer part with a treble and bass staff. The treble staff has a melodic line starting in measure 6, while the bass staff has rests.
- Synth 2:** A synthesizer part with a treble and bass staff. The treble staff has a chordal accompaniment starting in measure 6, while the bass staff has rests.
- E.B.:** A part labeled "E.B." with a single staff containing a rhythmic pattern of eighth and sixteenth notes starting in measure 6.
- Perc.:** A percussion part with a single staff. It includes a "Tambourine sound" starting in measure 6, marked with a forte (*ff*) dynamic.
- D. S.:** A part labeled "D. S." with a single staff containing rests for the first five measures.



## KAFFIR

3

00:25

12

Synth

Lead pipe sound

*ff*

Synth 1

Synth 2

E.B.

Perc.

D. S.

*ff*

The musical score is for a piece titled 'KAFFIR' at the 00:25 mark. It consists of six staves. The first staff, labeled 'Synth', is in treble clef with a key signature of two sharps (D major) and contains a 'Lead pipe sound' annotation and a forte (*ff*) dynamic. The second staff, 'Synth 1', is in treble clef with a key signature of two sharps and contains a series of chords. The third staff, 'Synth 2', is in treble clef with a key signature of two sharps and contains a series of chords. The fourth staff, 'E.B.', is in bass clef with a key signature of two sharps and contains a series of eighth notes. The fifth staff, 'Perc.', is in bass clef with a key signature of two sharps and contains a dense pattern of eighth notes. The sixth staff, 'D. S.', is in bass clef with a key signature of two sharps and contains a series of eighth notes with a forte (*ff*) dynamic. The score is in 4/4 time and D major.

16 00:34

Synth

Synth I

Synth 2

E.B.

Perc.

D. S.

00:42

20

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

The musical score for 'KAFFIR' at 00:42, measures 20-23, is written for a key of D major (two sharps) and 4/4 time. The score includes staves for Synth, Synth 1, Synth 2, E.B. (Electric Bass), Perc. (Percussion), and D. S. (Drum Set). Synth plays a continuous eighth-note pattern. Synth 1 and Synth 2 are silent. E.B. plays a melodic line. Perc. plays a complex rhythmic pattern with many sixteenth notes. D. S. plays a drum pattern with various notes and rests.



24

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

00:59

28

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

33 01:14

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.



38

The musical score for 'KAFFIR' begins at measure 38. The key signature is one sharp (F#). The score consists of the following parts:

- Synth:** Features a melodic line in the treble clef and a bass line in the bass clef. The treble line has a complex, rhythmic melody, while the bass line is mostly rests.
- Synth 1:** Both treble and bass staves contain rests.
- Synth 2:** Both treble and bass staves contain rests.
- E.B.:** A single staff in the bass clef with a rhythmic melody.
- Perc.:** A single staff with a complex, rhythmic pattern using various note values and rests.
- D. S.:** A single staff with a complex, rhythmic pattern using various note values and rests.

The score is written for a 5/4 time signature. The key signature is one sharp (F#). The score is divided into measures by vertical bar lines. The first measure of the score is measure 38.

43 01:32

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

48 01:40

Synth

String Sound

Synth 1

String Sound

Synth 2

E.B.

Perc.

D. S.



53 01:56

The musical score for 'KAFFIR' at measure 53 (01:56) features the following instruments and parts:

- Synth:** Treble and bass staves. Treble has a melodic line starting in the final measure. Bass is mostly silent.
- Synth 1:** Treble and bass staves. Treble has a melodic line with a slur. Bass is mostly silent.
- Synth 2:** Treble and bass staves. Treble has a chordal accompaniment. Bass is mostly silent.
- E.B. (Electric Bass):** Bass staff with a rhythmic line.
- Perc. (Percussion):** Staff with a continuous rhythmic pattern.
- D. S. (Drum Set):** Staff with a complex rhythmic pattern.

58

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

63 02:14

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.



68

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

73 02:30

The musical score for KAFFIR, page 16, measures 73 to 77. The score is written in G major (one sharp) and 4/4 time. The tempo is 02:30. The score includes the following parts:

- Melody:** A single staff with a treble clef, featuring a melodic line with eighth and sixteenth notes.
- Synth:** A grand staff (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes in the treble clef, and a sustained bass line in the bass clef.
- Synth 1:** A grand staff with a treble clef, featuring a sustained chord in the treble clef and a sustained bass line in the bass clef.
- Synth 2:** A grand staff with a treble clef, featuring a sustained chord in the treble clef and a sustained bass line in the bass clef.
- E.B. (Electric Bass):** A single staff with a bass clef, featuring a walking bass line with eighth and sixteenth notes.
- Perc. (Percussion):** A single staff with a treble clef, featuring a high-speed rhythmic pattern of eighth and sixteenth notes.
- D. S. (Drum Set):** A single staff with a treble clef, featuring a complex rhythmic pattern of eighth and sixteenth notes.

78

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.



83 02:54

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

88 03:04

Synth

Synth 1

Synth 2

organ sound

E.B.

Perc.

D. S.

93 03:10

The musical score for 'KAFFIR' begins at measure 93. The key signature is one sharp (F#). The score is arranged in a multi-staff format with the following parts:

- Synth:** The top staff, featuring a melody of eighth and sixteenth notes in the treble clef, with a corresponding bass line in the bass clef.
- Synth 1:** A staff with a treble clef, currently containing rests.
- Synth 2:** A staff with a treble clef, currently containing rests.
- E.B.:** A staff with a bass clef, featuring a continuous eighth-note pattern.
- Perc.:** A staff with a single line, featuring a continuous eighth-note pattern.
- D. S.:** A staff with a single line, featuring a continuous eighth-note pattern.

The score is written in a multi-measure rest format, with the first measure of each staff containing a rest for the duration of the piece.



98 03:27

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

103 03:36

The musical score is arranged in six staves, each with a label to its left:

- Synth**: The top staff, which is silent in measures 103-104.
- Synth 1**: The second staff, which is silent in measures 103-104.
- Synth 2**: The third staff, featuring a melodic line in measures 103-104.
- E.B.**: The fourth staff, featuring a melodic line in measures 103-104.
- Perc.**: The fifth staff, featuring a rhythmic pattern of eighth notes in measures 103-104.
- D. S.**: The bottom staff, featuring a rhythmic pattern of eighth notes in measures 103-104.

A vertical bar line is placed at the end of measure 103. The time signature is not explicitly shown but appears to be 4/4 based on the notation.

108 03:45

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.



113

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

118

Synth

Synth 1

Synth 2

String Sound

E.B.

Perc.

D. S.

123 04:19

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

Piano sound

5 5 3 6



128

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

04:34

133

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

138

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.



143

Synth

Synth 1

Synth 2

E.B.

Perc.

D. S.

148

Synth

Synth I

Synth 2

E.B.

Perc.

D. S.

# We love this place

TKZee

angel voice type sound

00:30

piano sound

Synthesizer 1

Bells / Glock / Synth bells

harmonica sound

Bass

Drum Set 1

Perc

Tambourine

Electric Gtr 1

Electric Gtr 2

Synthesizer 3

Synthesizer 4

Timpani

Vocals



Synth 1  
 Synth 2  
 Bs  
 D. S.  
 P  
 Gtr 1  
 Gtr 2  
 Synth 3  
 Synth 4  
 Tim  
 Vox

We love this place

We love this place

00:48

The musical score is for a piece titled "We love this place", starting at the 00:48 mark. The score is written for a multi-instrument ensemble. The key signature is B-flat major, indicated by two flats (Bb and Eb) on the staves. The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score begins at measure 18. The instruments and their parts are as follows:

- Synth 1:** Silent throughout the segment.
- Synth 2:** Plays a melodic line starting on a whole note, followed by eighth notes and quarter notes. It includes triplets in measures 5 and 6.
- Bs (Bassoon):** Plays a melodic line that is identical to Synth 2.
- D. S. (Drum Set):** Plays a rhythmic pattern of eighth notes and rests, with some measures containing beamed eighth notes.
- P (Piano):** Silent throughout the segment.
- Gtr 1 (Guitar 1):** Silent throughout the segment.
- Gtr 2 (Guitar 2):** Plays a continuous eighth-note chordal pattern, primarily using Bb and Eb chords.
- Synth 3:** Silent throughout the segment.
- Synth 4:** Silent throughout the segment.
- Timb (Timpani):** Silent throughout the segment.
- Vox (Vocal):** Plays a melodic line identical to Synth 2 and Bs.

We love this place

01:09

Synth 1

Synth 2

Bs

D. S.

P

Gtr 1

Gtr 2

Synth 3

Synth 4

Timb

Vox



We love this place

32 01:27

Synth 1

Synth 2

Bs

D. S.

P

Gtr 1

Gtr 2

Synth 3

Synth 4

Timb

Vox

The musical score is for a piece titled "We love this place", starting at 01:27. It features multiple instrumental and vocal parts. Synth 1 and Synth 2 play chords and melodic lines. The Bass (Bs) has a rhythmic pattern. Drums (D. S. and P.) provide a steady beat. Guitars (Gtr 1 and Gtr 2) play chords. Synth 3 and Synth 4 are silent. Timbale (Timb) is silent. The Vocal part (Vox) enters at the end of the section with a melodic line.

We love this place

39 01:46

Synth 1

Synth 2

Bs

D. S.

P

Gtr 1

Gtr 2

Synth 3

strings sound

Synth 4

Timb

Vox

We love this place

02:05

Synth 1

Synth 2

Bs

D. S.

P

Gtr 1

Gtr 2

Synth 3

Synth 4

Timb

Vox



We love this place

The musical score is arranged for the following instruments and vocals:

- Synth 1:** Treble and Bass staves. Measure 53 is a whole rest. Measure 54 contains a melodic phrase in the treble staff.
- Synth 2:** Treble staff. Measure 53 is a whole rest. Measure 54 is a whole rest.
- Bs (Bass):** Treble staff. Measures 53-54 contain a continuous eighth-note bass line.
- D. S. (Drum Set):** Snare staff. Measures 53-54 contain a pattern of eighth notes and rests.
- P (Piano):** Treble staff. Measures 53-54 contain a pattern of eighth notes and rests.
- Gtr 1 (Guitar 1):** Treble staff. Measures 53-54 contain a pattern of eighth notes and rests.
- Gtr 2 (Guitar 2):** Treble staff. Measures 53-54 contain a dense, rhythmic pattern of eighth notes.
- Synth 3:** Treble and Bass staves. Measures 53-54 contain a melodic line in the treble staff.
- Synth 4:** Treble staff. Measure 53 is a whole rest. Measure 54 is a whole rest.
- Tim (Timpani):** Treble staff. Measure 53 is a whole rest. Measure 54 is a whole rest.
- Vox (Vocals):** Treble and Bass staves. Measures 53-54 are whole rests.

The score is marked with measure numbers 53 and 54. A time signature of 02:24 is indicated at the top right of the first staff.

We love this place

The musical score is arranged for the following instruments and voices:

- Synth 1:** Features a melodic line in the right hand, starting with a sixteenth-note pattern and ending with a sustained note. A time signature change to 3/4 is indicated at 02:43.
- Synth 2:** Remains silent until 02:43, where it enters with a short melodic phrase.
- Bs (Bass):** Provides a steady eighth-note accompaniment throughout the piece.
- D. S. (Drum Set):** Plays a consistent pattern of eighth notes.
- P (Piano):** Remains silent throughout the score.
- Gtr 1 (Guitar 1):** Remains silent throughout the score.
- Gtr 2 (Guitar 2):** Remains silent throughout the score.
- Synth 3:** Provides a harmonic accompaniment with chords and moving lines in both hands.
- Synth 4:** Remains silent throughout the score.
- Timb (Timpani):** Remains silent throughout the score.
- Vox (Vocal):** Remains silent throughout the score.

The score is written in a key with two flats (B-flat and E-flat) and includes a time signature change to 3/4 at the 02:43 mark.

We love this place

The musical score is arranged for the following instruments and vocals:

- Synth 1:** Features a melodic line starting at measure 65, with a time signature change to 3/4 at 03:02.
- Synth 2:** Features a melodic line starting at measure 68, with triplets indicated.
- Bs (Bass):** Features a rhythmic line starting at measure 68, with triplets indicated.
- D. S. (Drum Set):** Features a rhythmic line starting at measure 68, with triplets indicated.
- P (Piano):** Features a rhythmic line starting at measure 68, with triplets indicated.
- Gtr 1 (Guitar 1):** Features a rhythmic line starting at measure 68, with triplets indicated.
- Gtr 2 (Guitar 2):** Features a rhythmic line starting at measure 68, with triplets indicated.
- Synth 3:** Features a melodic line starting at measure 65, with a time signature change to 3/4 at 03:02.
- Synth 4:** Features a melodic line starting at measure 68, with a time signature change to 3/4 at 03:02.
- Timb (Timpani):** Features a rhythmic line starting at measure 68, with triplets indicated.
- Vox (Vocals):** Features a melodic line starting at measure 68, with triplets indicated.

Annotations include "fingers snap" and "slow strings / slow synth strings sound".



We love this place

03:21

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Synth 1:** Active part starting at measure 76, featuring a melodic line in the treble and a bass line in the bass.
- Synth 2:** Silent throughout the section.
- Bs (Bass):** Silent throughout the section.
- D. S. (Drum Set):** Active part starting at measure 76, featuring a complex rhythmic pattern with many 'x' marks indicating hits.
- P (Piano):** Silent throughout the section.
- Gtr 1 (Guitar 1):** Silent throughout the section.
- Gtr 2 (Guitar 2):** Silent throughout the section.
- Synth 3:** Silent throughout the section.
- Synth 4:** Active part starting at measure 76, featuring a melodic line in the treble and a bass line in the bass.
- Tim (Timpani):** Silent throughout the section.
- Vox (Vocals):** Silent throughout the section.

We love this place

The musical score is arranged for the following instruments and voices:

- Synth 1:** Treble and Bass clef, key of B-flat major, 8/8 time signature. The staff contains whole rests throughout the piece.
- Synth 2:** Treble clef, key of B-flat major, 8/8 time signature. The staff contains whole rests throughout the piece.
- Bs (Bass):** Bass clef, key of B-flat major, 8/8 time signature. The staff contains whole rests throughout the piece.
- D. S. (Drum Set):** Snare drum (S) and Kick drum (K) staves. The snare drum plays a consistent pattern of eighth notes. The kick drum plays a pattern of eighth notes, with some measures featuring a '6' above the staff indicating a specific rhythm.
- P (Piano):** Treble and Bass clef, key of B-flat major, 8/8 time signature. The staff contains whole rests throughout the piece.
- Gtr 1 (Guitar 1):** Treble clef, key of B-flat major, 8/8 time signature. The staff contains whole rests throughout the piece.
- Gtr 2 (Guitar 2):** Bass clef, key of B-flat major, 8/8 time signature. The staff contains a complex pattern of eighth notes, with some measures featuring a '6' above the staff indicating a specific rhythm.
- Synth 3:** Treble and Bass clef, key of B-flat major, 8/8 time signature. The staff contains a complex pattern of eighth notes, with some measures featuring a '6' above the staff indicating a specific rhythm.
- Synth 4:** Treble clef, key of B-flat major, 8/8 time signature. The staff contains whole rests throughout the piece.
- Timpani (Timp):** Bass clef, key of B-flat major, 8/8 time signature. The staff contains whole rests throughout the piece.
- Vox (Vocal):** Treble and Bass clef, key of B-flat major, 8/8 time signature. The staff contains a complex pattern of eighth notes, with some measures featuring a '6' above the staff indicating a specific rhythm.

We love this place

90 03:40

Synth 1

Synth 2

Bs

D. S.

P

Gtr 1

Gtr 2

Synth 3

Synth 4

Timb

Vox



We love this place

97 03:59

Synth 1

Synth 2

Bs

D. S.

P

Gtr 1

Gtr 2

Synth 3

Synth 4

Tim

Vox

strings sound (but less strong than above)

(timpani sound)

We love this place

104 04:19

Synth 1

Synth 2

Bs

D. S.

P

Gtr 1

Gtr 2

Synth 3

Synth 4

Tim̃

Vox

The musical score is for a piece titled "We love this place", starting at measure 104 (04:19). The score is arranged for a multi-instrument ensemble. The instruments and their parts are: Synth 1 (piano, chords and melody), Synth 2 (piano, arpeggiated patterns), Bs (bass, eighth-note patterns), D. S. (drum set, eighth-note patterns), P (piano, sustained notes), Gtr 1 (guitar, single notes), Gtr 2 (guitar, single notes), Synth 3 (piano, chords), Synth 4 (piano, chords), Tim̃ (timpani, eighth-note patterns), and Vox (vocals, melody). The key signature is B-flat major (two flats). The time signature is 4/4. The score is written in a standard musical notation with a grand staff for each instrument. The vocal part (Vox) is the only one with lyrics. The lyrics are "We love this place".

We love this place

The musical score is for the piece "We love this place". It is written in a key with two flats (B-flat and E-flat) and a common time signature. The score includes the following parts:

- Synth 1:** Features a melodic line with triplets and a bass line with eighth notes.
- Synth 2:** Features a melodic line with triplets and a bass line with eighth notes.
- Bs:** Features a melodic line with eighth notes and a bass line with eighth notes.
- D. S.:** Features a melodic line with eighth notes and a bass line with eighth notes.
- P:** Features a melodic line with eighth notes and a bass line with eighth notes.
- Gtr 1:** Features a melodic line with eighth notes and a bass line with eighth notes.
- Gtr 2:** Features a melodic line with eighth notes and a bass line with eighth notes.
- Synth 3:** Features a melodic line with eighth notes and a bass line with eighth notes.
- Synth 4:** Features a melodic line with eighth notes and a bass line with eighth notes.
- Timb:** Features a melodic line with eighth notes and a bass line with eighth notes.
- Vox:** Features a melodic line with eighth notes and a bass line with eighth notes.

The score is marked with a time signature of 04:38. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The score includes the following parts:



We love this place

119

Synth 1

Synth 2

Bs

D. S.

P

Gtr 1

Gtr 2

Synth 3

Synth 4

Timb

Vox

The musical score for 'We love this place' begins at measure 119. The score is written for a multi-instrument ensemble. Synth 1 plays a melodic line in the right hand and a bass line in the left hand. Synth 2, Bass (Bs), Double Bass (D. S.), Piano (P), Guitar 1 (Gtr 1), Guitar 2 (Gtr 2), Synth 3, Synth 4, and Timpani (Timb) are all marked with rests, indicating they are silent during this section. The Vocal part (Vox) features a melody in the right hand and a bass line in the left hand, with a long note in the right hand and a long note in the left hand in the final measure of the section.